

CHILDHOOD EDUCATION

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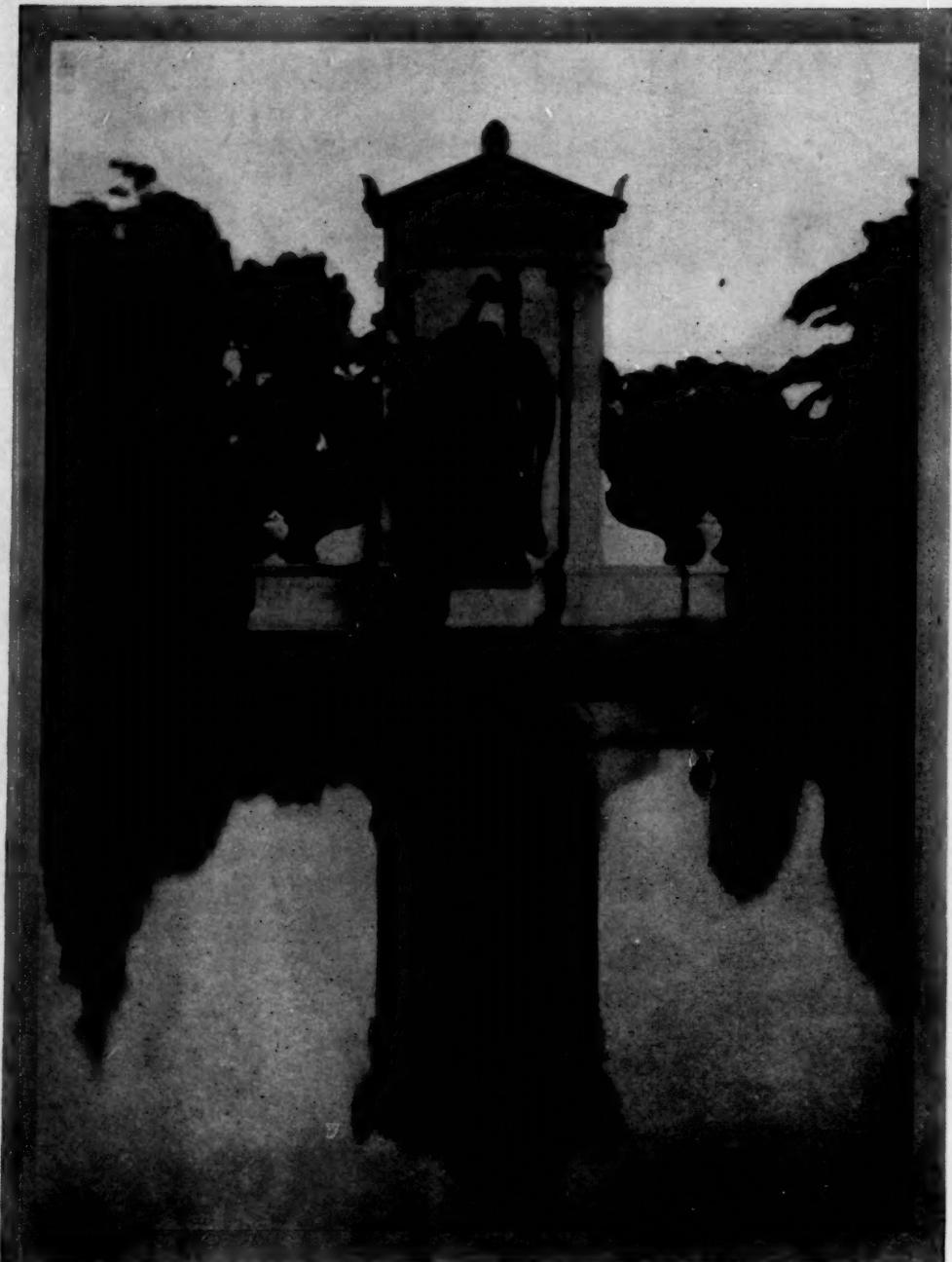
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THE SPIRIT OF LIFE

By

CYRUS E. DALLIN

“I Believe—*Today*”

IFE is a mirage and life is an effort—and the fullness of life for every individual depends on the strength and beauty of his vision and the strength and beauty of his effort.

And I would have my child know that one lives by truth—but that truth is only relative. That in this great world so full of positive impressions, sensations and experiences, there is only one unchanging truth, and that is the spirituality of the world. This spirituality is evidenced in power—human and superhuman, in the re-creative powers of nature, and the creative powers of man.

I would tell my child and live for him an inner freedom—a freedom from fear, a freedom from the outlived traditions of the past, and from the futile allegiances of the present—a freedom which should enable him to think thru every experience, to act and to react freely, and to realize daily living with all the capacity of a free spirit.

I would tell him that life must be lived constructively, that love should be the motive power of action—I would have him

know that hatred, envy, malice, evil in any form is a boomerang and consumes its begetter.

I would have him think that every human being has unrealized and almost unlimited possibilities which it is his joyous responsibility to fulfill. But I would have him keep his sense of personal accomplishment balanced by realizing that any individual accomplishment is infinitely small, if one thinks in terms of the cosmos—of what is being done, what has been done and what remains to be done.

And in time I hope he shall come to know that a talent for living consists in a capacity for adjustment, that happiness and fulfillment consist in realizing life to the fullest at every moment and in losing one's self thru giving one's love and one's power to the sum of human welfare.

Can we teach those things—appreciations of truth and beauty—understanding of inner freedom—the joys of world love and service? Probably not! One can only sense them and perhaps impart them thru the quality of one's own being.

—Rose H. Alschuler.

The Common Sense of Unification of Nursery--Kindergarten--Primary Workers



URS is an age of specialization. We have had almost an orgy of it. One wonders sometimes whether any of us can see anything whole. The programs of our state teachers associations list year by year an increasing number of highly specialized groups. The discussions in some of these groups require a vocabulary that many of us have not acquired. We are rapidly becoming narrow technicians who look with more or less condescension upon those who can not speak our language. Is there not danger that we may carry specialization too far?

If modern studies of children have taught us anything it is that the child's life is an integrated whole. The child is not solely a physical body; he is not merely a set of impulses; nor is he yet a mind alone; nor yet again is he a finished product at any stage. The child is an organism in which all the varied aspects of his being are unified and above all he is always in a state of becoming. What he is in the nursery school is in large part what he was born with plus what has happened to him before he entered the nursery school. When he enters the kindergarten he brings with him the sum total of the influences which have previously been brought to bear upon him. He carries with him into the primary grades the body, the mind, the impulses, the habits which the home, the nursery school and the kindergarten have conserved, developed or established together with the racial capacities for further unfoldment which nature has implanted in his being.

It would seem to be the height of poor judgment, the contradiction of good sense to try to understand or to deal with any stage of child life without a thoroughly comprehensive knowledge of what that stage is built upon and an equally indispensable knowledge of what sort of superstructure is commonly built upon such a foundation. Intelligent work at any stage demands a long look both backward and forward. Most of us will readily admit that this is so and yet there is much more than a suspicion that far too many of us are inclined to narrow our view quite too much.

Practically the task of all teachers is one task to which each in turn contributes some small part. It is hard, therefore, to understand, for example, the mental processes of the kindergartner who does not want to see or hear about the work of the primary teacher and still there are many such individuals. We speak from a wide experience in conducting demonstration work. It is such narrowness of view that needs to be combated.

We have no criticism to make of specialization *per se*. We have gained tremendously from the years of concentrated attention given to the kindergarten age by hundreds of devoted kindergartners. We are certain to gain many new and valuable insights into the whole problems of education from the many nursery school centers now so intensively and scientifically at work to discover what it is best to do with the two and three year old child. Already the practices of the primary grades have been profoundly influenced for the better by the contributions of scientifically minded kindergarten teachers. These advantages have come very largely from the growing tendency to fraternize freely and open-mindedly with all other specialists from whom one may learn or to whom one may contribute something. Just plain common sense should teach us that this is the thing to do.

One more thing is worthy of note. There is a strong trend that in many of our training institutions has become already an established policy. It is the abandonment of the narrow, highly specialized, separate training courses for nursery school, or for kindergarten, or for primary grades alone. The lengthening of courses makes possible, and the interests of pre-school and primary education demand, that the same teachers be trained to enter any one of these fields. Specialization may then be undertaken more intelligently after the teacher has been given some clear conception of the peculiar problems of each of these fields. There should be no loss but much gain from such a procedure.

Now, what we are driving at is this. There are an increasing number of reasons why we should not multiply organizations for this or for that circumscribed or narrow interest or group. We must try to see things whole and in relation. Let us affiliate, combine, integrate, unify our efforts; let us often sit together in conference on our common problem; let us try to make contributions from our specialized lines of research and experience, not merely to our own little, closed circle, but to the furtherance of the sane, integrated, continuous, progressive education of children. This, it seems clear, is the dictate of common sense.

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Can A Teacher of Young Children Carry On Research

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ALTHOUGH science is giving attention as never before to the period of early childhood, it has produced more research data in such fields as physical growth, nutrition, and intelligence of the young child than in the field of education.

Lacking more scientific data, we are compelled, as nursery school, kindergarten, or primary teachers or as parents, to proceed in the child's education according to the best available judgment and experience. But the constant aim, among those responsible for leadership in early childhood education, is to substantiate theories by facts, determined by observation and experiment.

Among the specific educational problems concerning which we need more information are such questions as:

1. What do young children, from infancy on, gain from playing in a social group? How large may these groups be at progressive age levels? How do young children learn to adjust themselves socially while at the same time maintaining their self-direction? What is the part of the teacher in fostering both assertion and conformance?
2. What play materials have most value for children of advancing age levels? What are the

proven values of specific types of playground apparatus? What is the part of the teacher in introducing the child to various uses of materials?

3. In what kind of environment do children express themselves freely in language, music, design, construction? How may the teacher foster the creative interest? How may the teacher foster appreciation?
4. What are good procedures of the adult when the child is eating? What adult methods enable a child to relax? Through what experiences may the child acquire motor control and poise?
5. Through what avenues may the teacher educate the parent of the child?
6. What data does research offer on the treatment of shyness, temper display, fear, over-demonstrativeness, lack of perseverance, unkindness?

In attempting to study these and similar problems it is the practice of many research workers to gather their own data, using the nursery or school groups as laboratories, and having no responsibility for the administration or program of the group.

The teacher herself, however, is in an excellent position to gather such data in some research centers. It would seem that the teacher's ability to gather material for scientific study is limited by four

things alone—her interest in investigation, her training in recording, her ability to control the necessary variables, and her freedom from too heavy a teaching schedule. All of these conditions may be met by many teachers.

The teacher who is interested in investigation will keep records, not merely for practical immediate service to the child and his parent, but records in such form that they can be relied on as accurate and objective for systematic study toward specific ends. In the nursery school such records may include those of eating and sleeping, habits of elimination, the time spent in play in the sunshine, play interests and creative achievements, the use of play materials, instances and apparent causes of falling, crying, showing anger, even of so simple a thing as whether the child precedes or lags behind his mother in coming up the school walk each day. In the kindergarten systematic samplings of children's productions can be recorded and an unlimited number of trends in behavior showing individual differences can be observed as easily at this age as in the younger ages, differences in such important tendencies as sociability, self-direction, perseverance, and creative interests. In the primary groups experimental data are equally needed; not only may the teacher keep achievement records in the formal subjects, but records of specific instances of personality trends which may be scrutinized for their relationship with the learning of the main school subjects. The interested parent also may sample by systematic observations many aspects of the child's behavior before and during school age in order to build up the limited fund of knowledge in this field.

Training in recording can be given to the teacher as well as to the research worker, and this experience could well be included in the normal training. Such training inculcates an increasing discernment for noting details in child behavior, the ability to report objectively what one sees the child do or say, accuracy and consistency of description, and the ability

to take a reliable number and selection of samplings of the behavior studied. What observations are needed to give adequate sampling will depend upon the behavior being studied. Of eating and sleeping behavior at the nursery school complete daily records may be necessary, but such behavior as social adjustments, long consecutive periods or repeated short samples may be chosen. Sometimes all the children in a group are observed for one aspect of social behavior, sometimes one child is observed for many aspects. If detailed observations of behavior are needed, some teachers find that they can so arrange among themselves their program of hours on duty that they can have alternate periods free for observation; but for certain records, as for example eating habits, the record can be made by the teachers on duty. Goodenough (1), Smith (2), and Thomas (3) are among those who indicate how objectivity can be increased among observers in preschool groups.

The teacher can also acquire the ability to control the necessary variables. As Thomas (3) points out, when the children are observed in their spontaneous play groups, it is the observer who is being controlled; he learns to attend to that behavior which is the object of his study. But in studies of some forms of behavior, some of the conditions for behavior may be controlled. For example, if a teacher decides to study some aspects of music education, it is possible for her to give all the group an equal amount of opportunity to hear and respond to the piano; or if children's reactions to new foods are being studied, the teachers in the group can control the amount of new food offered, its frequency of appearance, and anything they may do or say in relation to the new food. Consistent attention to slight details in new learning situations make it possible for the teacher to carry on good practice and experimental study simultaneously. Any possible danger of too early standardization of teaching method which this attention may cause,

is probably offset by the advantage thus offered of getting comparable data over consecutive periods of time. Moreover, this method of trying out consistently and recording teaching procedures enables one to appraise later the results of such methods out of the realm of opinion and feeling.

The teacher's freedom from too heavy a teaching schedule is an administrative matter. Frequently the teacher who is actively interested finds that she can arrange to give at least a limited amount of time and attention each day to record keeping. It has been said that neither lack of time nor money can serve as effective hindrances to a mind bent on inquiry.

We have pointed out that the teacher is in a strategic position to carry on or to arrange for educational research and that she can be trained in the technique of gathering data.

There is one field of inquiry, however, where the experimenter in the capacity of teacher can gather data more satisfactorily than in any other capacity. That field is that of the personal relations of teacher and child.

It is clear that children are modified not only by their play materials and play experiences, and by their companionship with other children, but also by their relations with adults. This important educational factor is at present quite unanalyzed beyond the limits of common-sense and intuition, but greater objectivity is possible.

A recent study by Wickham (4) indicates the fact that teachers frequently put most emphasis upon problems which from the point of view of mental hygiene may be least serious, and that some children receive from the teacher treatment which accentuates their least wholesome habits of behavior.

That more objectivity in this field is possible is indicated by some recent studies. The teachers of one preschool laboratory group found that throughout the morning for six months they were able

to record all their own contacts with each child each day, checking on a double entry chart in terms of the child's activity wherein he needed the teacher, and the teacher's responses to this need. It was found that the two responses used most frequently by the teachers were "gives attentive interest," and "approves desirable conduct by word or gesture." "Admonishes" was used only forty times during the year, while "steadies by quiet word or look" was used 157 times. It was also found that the children as individuals received very different responses from each teacher, and that the emphasis of the teachers' responses changed for certain children as the weeks passed. It seemed that teachers could keep more accurate records of their own behavior than a third person observing because they knew more frequently what they were trying to do, and some of their most important conversation with the children could not be heard by the observer.

Another study in progress in the same laboratory is an analysis of the teacher-child relationships for children of various preschool ages, in an attempt to learn what are the needs of young children which teachers must be trained to meet.

The teachers of the two groups, where the children are two years and three years old, respectively, are this year setting up a further study of teacher-child relationships. Early in the fall at the staff meetings, each child is discussed. His history, physical and mental measurements, and observational records are presented along with the teachers' judgments based upon a few weeks' acquaintance. The staff then makes a tentative decision as to one or two of the child's most basic needs; for example, one child may need especially to learn to be more independent of adult admiration, another to adjust more readily to group considerations, another to gain self-confidence. When a basic need and the behavior by which the need is shown is thus agreed on, possible adult methods are outlined for meeting this need. These items of child and adult behavior are then

listed, with a third section which includes the child's reaction to the teacher. Then another child is discussed and another and so on until individual record forms are made for each child. Each teacher has one of these cards for each child each morning and afternoon, all clipped to a backboard in alphabetical arrangement. She does not record all of her contacts

with each child, but only that behavior which she undertakes with reference to the apparent basic needs of each child as analyzed on the records. She checks this card as the behavior arises and has a fresh sheet each morning and afternoon. She records for three weeks out of every four while she is teaching. A sample of the record form thus described is here given:

**IOWA CHILD WELFARE RESEARCH STATION
TEACHER-CHILD RELATIONS**

Child	Teacher	Date	
Apparent need: Attitude of security with others			
	9:00-10	10:00-11	11:00-12
Shown by:			
Hits, pushes, snatches			
Proclaims ability			
Orders others			
Plays excitedly			
Teacher's response:			
Suggests occupation			
Steadies by word or look			
Commends behavior			
Chance for leadership			
Isolates			
Redirects attention			
Chats and laughs			
Child's reaction:			
Accepts without disturbance			
Makes desire response			
Repeats behavior			

It is hoped that the records being kept over a period of years not only will clarify the immediate educational procedure for each child, but will offer data for analysis and evaluation of the teaching procedures used. Since it has been found that teach-

ers can record their activities without making their attitude less personal and natural, there is evidence that such analysis may lead to a better understanding of the possibilities for the teacher in child guidance.

REFERENCES

1. Goodenough, Florence L.: Measuring behavior traits by means of repeated short samples. *J. Juvenile Res.*, 12, 1928, 223-235.
2. Smith, Lois Z.: An experimental investigation of young children's interest and expressive behavior responses to single statement, verbal repetition, and ideational repetition of content in animal stories. Iowa City, Iowa: State University of Iowa, unpublished master's thesis, 1929. Pp. 169.
3. Thomas, Dorothy Swaine and Associates: Some new techniques for studying social behavior. New York City, Columbia University, Teachers College Bureau of Publications, Child Development Monographs, No. 1, 1929. Pp. 203.
4. Wickham, E. K.: Children's behavior and teachers' attitudes. New York City, Commonwealth Fund, Division of Publications, 1928. Pp. 247.

Professional Reading and Study

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I. THE USE OF THE PROFESSIONAL LIBRARY IN THE ELEMENTARY SCHOOLS

THE time is fast approaching in North Carolina when a school will not be suitably equipped unless it has an acceptable professional library for the use and improvement of the workers within the school. There is no time that professional reading means so much to school workers as when faced with a problem while actually in service and if there is ready access to the best reports of successful solutions of like or similar problems, there is immediate encouragement and safe guidance in attacking the problem. Then again the school worker feels the need of general or specific improvement along certain lines, and with the material at hand there is greater chance that improvement will be made than when he or she must wait until the regular summer school or extension course provides the needed information.

With the building up of the large type rural school and the growth and development of the town and city schools, the establishment and expansion of library facilities for supervisors, principal and teachers is the chief concern of the school administrator who is himself professionally-minded and who believes in the continuous professional growth of those directly responsible for the improvement of the schools. In addition to the enthusiasm and practical work of the superintendent of schools in the matter of building up the professional library in the large rural, and town and city schools, county and city boards of education have made appropriations, sometimes very small ones, for buying books for school libraries; parent-teacher associations have

assisted in furthering the work, and even groups of teachers and principals have become so interested that each member of the faculty has each year contributed one new professional text or magazine for the use of all. Teachers have practised the plan of cooperative buying in some instances by combining the amount set aside by each for professional texts and selecting a list of texts to be paid for out of the combined fund.

Under proper guidance teachers readily learn to enjoy and enter into the discussions of educational theory and reports of successful practices as related to their own work. It is true that teachers find inspiration and real recreation from self-selected readings from the best authorities in the field of education and enjoy the varied types of literature now available.

A well-selected and growing professional library suited to the varied needs of teachers, principals and supervisors is a real need today and one which should be more adequately met by those responsible for the progress of our schools.

II. THE READING CIRCLE

Meeting in groups for professional study and discussion of one text has been one of the popular plans followed by the county superintendent in conducting reading circle work. This plan is still in use in the unsupervised counties of the state. A professional text is selected which will give some assistance in the solution of a problem which all school workers in the county have in common and they meet with the county superintendent, or some leader appointed by him, four or five times, usually for an hour each time, during the school term to study and interpret the contents of the chosen

text. There are, of course, a number of variations of this plan of organizing the school forces of the system for professional study but on the whole it is a one-book course, and necessarily offers limited help to the teacher seeking the solution of some immediate and individual problem. A library even of a dozen or fifteen well-selected professional texts located in the school will be a powerful supplement to the general reading circle work in promoting professional growth of school workers.

With the selection of a text to study

for the year, (and this selection is usually based upon the most important and urgent need of the county schools as a whole,) and supplemented by a professional library in at least the central schools which are accessible to all, the grade teachers, the departmental groups, the individual school faculty as a whole, parents and teachers, and members of community organizations may profit by reading and discussing materials related to important problems concerning improvement of conditions and opportunities for the elementary school child.

BRIEF LIST OF TEXTS FOR TEACHERS' PROFESSIONAL READING AND STUDY

I. Administration

1. Introduction to Education. Clapp, Chase and Merriman. Ginn & Co. 1929.

This book offers to the reader an acquaintance with the general field of education. The conditions and principles discussed are presented concretely rather than in general terms.

2. Administration of Pupil Personnel. Heck. Ginn & Co., 1929.

All phases of pupil personnel are discussed in their relations to the work of the teacher. The reasons for such work and the principles governing activities involved in it are amplified. This text gives the school administrator a good insight into the probable needs of the teacher-pupil relationships existing in his own school system.

3. The Junior High School Teacher. McGregor. Doubleday, Doran Company. Garden City, N. Y., 1929.

The purpose of this text is to describe the junior high school organization and its possibilities for pupil growth, and to suggest the atmosphere and outlook that make it a wholesome environment for pupil and teacher alike.

4. The Business Administration of a School System. Reeder. Ginn & Co., 1929.

A discussion of the large and important phase of school administration—the business affairs of the schools—dealing with the question of how to procure revenue for the schools and how to spend it.

5. The Administration of an Elementary School. Gist. Scribners, 1928.

A valuable text for the school principal in service and especially if used in connection with the author's text on Elementary School Supervision.

II. Supervision

1. Current Problems in the Supervision of Instruction. Nutt. Johnson Publishing Co., 1928.

A sound administrative plan for a dynamic type of supervision.

2. School Supervision in Theory and Practice. Collings. Thos. Y. Croswell Co., N. Y., 1927.

It presents suggested lines for the improvement of supervised teaching and the discussions are based on actual work in the classroom.

3. The Growth of Teachers in Service. Whitney. Century Co., N. Y., 1927.

The chapters in this text are written from a background of personal experience in supervision, and from the viewpoint of a superintendent of schools.

III. School Organization

1. A Manual of Individual Mental Tests and Testing. Bronner and Others. Little, Brown & Co., Boston, 1928.

A comprehensive collection of tests in the field of individual diagnosis—a complete manual.

2. The Use and Interpretation of Educational Tests. Greene & Jorgensen. Longmans, Green & Co., N. Y., 1929.

A handbook for the classroom teacher giving an introductory and elementary discussion of the essential principles of measurement.

3. The Objective or New-Type Examination. Ruch. Scott, Foresman Co., N. Y., 1929.

An introduction to educational measurement.

4. Elementary Statistics. Williams and Coffman. D. C. Heath, N. Y., 1929.

A primer in elementary statistics.

5. An investigation of Practices in First Grade Admission and Promotion. Reed. Bureau

of Publications, Teachers College, Columbia University, New York City, 1929.

IV. The Course of Study

1. Curriculum Principles and Practices. Hopkins. Benj. H. Sanborn Co., New York, 1929.

This book presents a definite, well-organized, and workable plan for curriculum revision which has actually been used with success in school systems both large and small.

2. Pupil Activities in the Elementary Grades. Minor. J. B. Lippincott Co., Chicago, 1929.

A series of practical natural learning activities for grades one to six, inclusive.

3. The Child-Centered School. Rugg and Shumaker. World Book Co., Yonkers, N. Y., 1928.

An appraisal of the new education, and an account of the practices in one of the child-centered schools.

V. General Methods

1. Teaching in Kindergarten and First Grade. Bain. Bureau of Publications, Teachers College, Columbia University, N. Y., 1929.

Analytical studies of teaching and principles basic to the analysis of teaching are presented as well as a report of the results obtained by a large number of supervisors' ratings of the teaching procedures in a variety of school situations.

2. A Preview of Teaching. Drum. Ginn & Co., New York, 1929.

The purposes of this book are (1) to give the teacher a comprehensive view of modern educational theory and practice, and (2) to aid her in choosing intelligently a field for specialization. It is simple, practical and interesting.

3. Simplifying Teaching. Reeder. Laidlaw Bros., N. Y., 1929.

It is contended by the author "that we need to simplify and coordinate our thinking about the teaching process. We may well attempt to reduce it to its lowest terms and then we can grasp more clearly its meaning and method. An excellent text useful to both teacher and supervisor.

4. The Hygiene of Instruction. Averill. Houghton, Mifflin Co., Boston, 1928.

Aims, techniques, and accomplishments in dealing with the problems of the mental health of the school child are presented in this text. A valuable book for the teacher, principal and supervisor as well as the parent who is anxious to have a better understanding of child growth and development.

VI. School Subjects

Reading

1. Reading and Study. Yoakam. MacMillan Co., New York, 1929.

The purpose of this text is to help teachers to

understand more fully the nature of reading and the nature of study and the relation that exists between the two.

2. New Methods in Primary Reading. Gates. Bureau of Publications, Teachers College, Columbia University, New York, 1929.

English

3. A Guide to Literature for Children. Field. Ginn & Co., N. Y., 1928.
4. Good Citizenship Through Story Telling. Forbes. MacMillan, N. Y., 1928.
5. A Handbook of Children's Literature. Gardner & Ramsey. Scott, Foresman Co., N. Y., 1927.

Arithmetic

6. Diagnostic Study in Arithmetic. Margaret Hayes. State Department of Education, Raleigh, N. C., 1928.
7. Number Projects for Beginners. McLaughlin-Troxell. J. B. Lippincott Co., Chicago.

Geography

8. A Teacher's Geography. Branom. MacMillan Co., N. Y., 1929.

Emphasizing the problem method.

Elementary Science

9. Nature Study and Health Education. Patterson. McKnight & McKnight, Normal, Ill., 1927.

History

10. Teaching History in the Middle Grades. Kelty. Ginn & Co., N. Y., 1929.
11. Nations as Neighbors. Packard & Sinnott. MacMillan, N. Y., 1927.

Civics

12. Conduct and Citizenship. Browne & Adams. Houghton, Mifflin Co., Boston, Mass. 1927.

Health and Physical Education

13. Physical Welfare of the School Child. Keene. Houghton, Mifflin Co., Boston, 1929.
14. Health and Physical Education. Myers and Bird. Doubleday, Doran Co., N. Y., 1928.

Music

15. Bells. Coleman. Rand and McNally Co., Chicago, Ill., 1928.

Art

16. Art in the Elementary School. Mathias. Scribners, N. Y., 1929.

17. A Program of Fine and Industrial Arts. Ira E. Seidel. State Department of Education, Raleigh, N. C., 1929.

VII. Child Study

1. Children's Behavior and Teachers' Attitudes. Wickman. Commonwealth Fund, New York, 1929.

An investigation of behavior problems of children

2. The Child and the World. Naumburg. Harcourt, Brace and Co., N. Y., 1928.

Dialogues in Modern Education.

3. Youth in a World of Men. Johnston. John Day Co., N. Y., 1929.

A stimulating volume in which the author presents the thought that the child is a person and that the organic development of a personality needs freedom under discipline—self-discipline as the outgrowth of vital experiencing. "Over-direction, too much supervision by others, and too much regard for artificial standards are destructive of the child's proper spiritual achievement."

4. *An Adventure with Children.* Lewis. Macmillan Co., N. Y., 1928.

Emphasizing a simple, wholesome environment full of opportunities for meaningful work and interesting experiences.

VIII. Philosophy, Psychology and Principles of Education

1. *Human Behavior.* Colvin and Others. Macmillan Co., N. Y., 1929.

An attempt to formulate psychological principles in terms of conduct or behavior. An excellent text for teachers.

2. *Elementary Principles of Education.* Thorndike & Gates. MacMillan, 1929.

General facts and principles which will be of most service to typical elementary and high school teachers. An account based upon the findings of scientific study.

3. *The Psychology of Elementary School Subjects.* Garrison & Garrison. Johnson Pub. Co., Richmond, Va., 1929.

The topics treated in this text have direct reference to child growth and development in the school environment.

IX. Miscellaneous

1. *A Guide in Character Training.* Starbuck & Shuttleworth. MacMillan Co., New York, 1928.

2. *Readings in Extra-Curricular Activities.* Roemer and Allen. Johnson Pub. Co., N. Y., 1929.
3. *Extra Classroom Activities.* Jordan. Thos. Y. Crowell Co., N. Y., 1928.
4. *Walk, Look and Listen.* Fuller. John Day Pub. Co., N. Y., 1929.

A guide-book for town and city (and even country folks) dwellers, who, when they are in the country—the wide-open spaces, the forests and glens, mountains and valleys—can be induced to "Walk, Look and Listen." Its subtitle is "Sign Posts on a Naturalist's Highway." A delightfully written text suitable for nature-lovers of all ages.

5. *Parent-Child Relationships.* Laws. Bureau of Publications, Teachers College, Columbia University, N. Y., 1927.

A study of the Attitudes and Practices of Parents concerning social adjustment of children.

6. *Personality Adjustments of School Children.* Zachry. Scribners, N. Y., 1929.

Classroom experiences and cases described in order to give to the teacher information about the factors which contribute to the development of personality.

7. *Education Through Manual Activities.* Wiecking. Ginn & Co., N. Y., 1928.

This book is designed for teachers of primary grades, giving information about the kinds of materials for activity programs; the practical uses of these, their educational value, the methods of teaching involved, and the problems of management and cost in the average school situation.

NOTE: This text, along with "School Activities" by Knox, published by Houghton, Mifflin Co., Boston, should be available for all elementary teachers.

The Need For Parent Education In A Public School Program

FLORA M. THURSTON

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THE most significant argument for a parent education program in a public school is not that the parents want it, nor that the school is eager to provide it, but that the child *needs* it. He needs an effective home; he needs an effective school. Neither one can play its part in his life successfully without due regard and appreciation for the other. Obviously, the contact should be an educational one, probably for both parents and teachers. Thus out of the needs of each for the other and the concern of both for the child is emerging the school phase of the parent education movement.

The school needs the parent because school success is limited by home success. The school must accept what the parent brings to it. The child's social experience, his emotional reactions, his language, attitudes and physical condition are all largely the products of parental guidance up to school age. The child's progress in school is constantly influenced by what happens to him at home. The parent needs the school because it provides organized education for his child. The home and school represent the largest part of the child's environment, especially in his early years, and the teacher and the parent act as the child's most important guides. The child needs the results of a harmonious interaction between the two. If the school and home are at variance in their aims for his growth and if their philosophies and technique differ fundamentally, the child suffers most of all. If education is to take into account individual differences at all adequately, and if the ideal for the education of the "whole child" is to be realized, the home regime and that of the school will need to be combined intelli-

gently to make a satisfactory life for the child.

Before discussing the place of parent education in a public school program, the question needs to be asked: "What is the rôle of the school in a parent education movement?" Is the school undertaking this new phase of adult education merely because it is the educational institution of the community and therefore the agency for many educational ventures, or is there some valid reason why parent education logically falls within its scope? Shall the school become responsible for parent education as a whole, or shall it be only a contributing agency; and what phase of the movement can it best promote? To what extent can the school enter into any social movement in the sense that it supplies the professional leadership for a lay adult group who need and want education; or does the school always tend to formalize education and eventually destroy lay initiative?

Parent education is an enterprise in the education of parents; it is an adventure in a highly specialized field of adult education. Parent education which does not have the parent as its center, misses the point. It must concern itself not only with the parent as a parent, but also with him as a person having all the resistances and unconscious mechanisms that stand in his way as a satisfactorily functioning individual. Because it is a phase of adult education, its methods takes into account the utilization of the experiences of parenthood as a basis for re-education. More truly perhaps than in any other phase of education, the parent supplies a very significant part of the subject matter used. Not by dictation, but by means of co-

operative evaluation of experience on the part of the parent and the parent educator, the education of the parent ideally proceeds.

Such a situation presupposes a vigorous lay element which will voice the needs and hopes of parents and which will continue to supply the motives and the vitalizing energy behind the movement. It presupposes also a type of professional leadership which is skilled in the methods of teaching adults. Mere information giving assumes a minor rôle, the major task of the educator becomes one of releasing the parent emotionally, of developing his insight as a parent, of clarifying with him the problems of home and family life, and of helping him to function happily as a member of a social group.

Where in this scheme of things does the school belong and where does parent education fit into a school? It is too early at this stage of the development of the movement to define its place or chart out its future course. But it is clear that the child will profit by a mutual understanding on the part of parents and teachers. It is also obvious that parents, a good many of them at least, want and need education for parenthood. Is there any more effective way of meeting these needs than by developing within the school itself an adequate parent education program? Such a program would not imply that the school constituted itself the official educator for parents, or that the school would perform all the functions of a parent education movement. Its main objective would be to bring about a fuller understanding of children on the part of parents and teachers and an educational experience for both which would aim to make them more effective in their guidance of childhood and youth. The school, then, would begin to take its place in adult education in a new sense—that of educating adults not for a vocation nor for a profession, but for the social function of parenthood. The challenge to the school would be how effectively it could preserve and develop the initiative and

contribution of parents. The place of parent education in the school would not become departmentalized. Rather would it be a function of all phases of school life because any experience of the child has significance for the parent.

Necessarily, the promotion of such a venture will require able and rather unique leadership. The facilities of the school which are largely devoted to the education of children will now need to be drawn upon for a program for the education of adults. How have the beginnings of service to parents been rendered in the past, what resources already operating in the school may be utilized in the future? If the purpose of the program is to help the home and school to function more effectively in the life of the child, the leaders to be selected will need to understand the problems of both the family and the school. They will need to know the whole child and the whole parent. In addition to their skill as adult educators, they will need to be effective in utilizing the resources of the community in order to make available to parents and teachers a more complete educational program.

Where can the school look for such leadership? The first leaders in any movement tend to be the persons who visualize a need and who because of their initiative undertake a new task. Some of the first efforts in educating parents and in visiting homes was done by enterprising kindergartners who saw beyond the school walls. The development of the parent-teacher movement was another important beginning in bringing the home and school together. Many teachers have assumed the leadership of groups composed of the parents of their children. Both principals and teachers have cooperated for many years on the programs of parent-teacher organizations. All this effort has tilled the ground for an appreciation of the need for trained leadership. It is already beginning to bear fruit in the communities that have turned to professional parent educators for guidance either as part-time or full-time contributors to the school pro-

gram. In some cases a teacher or principal has been selected to give direction to the work, sometimes after a period of special training in the field of parent education. Obviously, the programs which give the greatest promise are those in which the leader is skillful in handling the problems of both home and school and is able to organize the resources of the school to work effectively with the home and the community.

The place of the classroom teacher in such a program has sometimes been a difficult one. Because she is expert in the handling of children she has been considered *a priori*, an educator of parents. This involves two fallacies: one, that a qualified teacher of children is also a qualified teacher of adults; and the other, that the problems of the school and the school environment are identical with those of the home and the home environment. The person who is expert in handling a child in one situation cannot necessarily be expected to be expert in handling him in the other. Where the school and the home have common ground, the teacher is an invaluable aid to the parent, but when their problems differ, the parent will be obliged to look elsewhere for aid. Parents and teachers are not at the two ends of the lay-professional relationship in the same way that the parent and the parent educator are face to face. The teacher is more fitly placed side by side with the parent because she shares with the parent the functions of teaching and guiding

children. Their relationship is more profitably one of supplementing each others' experience with children than it is one of teacher-pupil association. To the extent a teacher exercises her professional training in her contacts with parents, she becomes an advisor and informant, but this function is limited by her skill as an educator of adults.

What is done in a school program for the education of parents will be determined by the awareness of need on the part of the lay and professional groups and the type and amount of leadership available. A well-rounded program will include opportunities for study and discussion, observation of school life, individual conferences with parents, investigation of children's problems and presentations of information. Through the visiting teacher, the school physician, the nurse, the school counselor, the school psychologist, and the teacher of home economics, the school will become better acquainted with the home. Each of these special workers in addition to the classroom teachers, will have a special contribution to make to the teaching of parents. It is to be hoped that through a parent education movement based upon sound principles of adult education, parents may become articulate, thereby furnishing to the school a wealth of home and family experience which will enrich the understanding of the "specialist", and making it possible for the parent to function more adequately as the "lay" partner in an education enterprise.

SNOW

Where do you come from,
Oh, feathery snow,
Making the world so bright?

I come from the North,
Far, far away from here,
Through the night.

Blowing here and there,
Covering the houses and trees,
I fly through the windy air,
Bringing the cold, cold breeze.
—Solomon Wahrman and others.



JACK FROST

Jack Frost is a sly little fellow,
He flies like a bird through the air;
He lights on the window panes
And steals through the cracks everywhere.

—Shila Seawell.



First Poems by Second Grade Children, Norfolk, Virginia

Play Suits for the Young Child

BESS M. VIEMONT

Bureau of Home Economics, United States Department of Agriculture

"I NEED play garments for my nursery school children to wear on days when the ground is wet or the wind is cold. Something similar to the 'teddy' sleeping garment, open down the front, loose, with tight wrist and ankle bands—a suit to put on over the clothing worn to the school."

Such was the trend of a letter recently received by the Bureau of Home Economics from a nursery school director in the Middle West. Nor was it mere coincidence that this letter reached the bureau just as a leaflet describing suits of this very type was coming from the press. Many another nursery school director had consciously or unconsciously felt the same need. In fact, with the growth of the nursery school movement, the demand for more comfortable hygienic clothing for children has become articulate. The school on its part gives the clothing specialist what she has long wanted—a place to try out designs under scientific observation and a chance to learn whether mothers find them practical for everyday home use. The Bureau of Home Economics has been particularly fortunate in having such close cooperation from the Washington Child Research Center, as well as suggestions and criticisms from other schools all over the country.



FIGURE 1
A trim well-tailored suit keeps the boys smartly mannish.



FIGURE 2
Properly placed fullness in the seat makes for comfort.

With the aid of Christine Heinig of the Washington Center, a check was made of winter wraps of the children under her care and the effect of these clothes on play. Some youngsters were so bundled up they could scarcely move; others were so lightly clad that they were ready to run back to the house after a few minutes in the cold air.

And no child could put on or take off his outfit, light or heavy, without adult assistance. Yet, self-help is one of the principles of nursery school training. Because of "I can't's" brought forth by these sweaters, separate coats, and leggings, designs were worked out for a number of one-piece suits and made up in wool and cotton fabrics of different types. From these the mothers of the chil-

dren in Washington Research Center unanimously chose the two suits illustrated here.

Figures 1 and 2 show an outfit that is made from a showerproofed woolen material which will keep the child dry as well as warm. The upper part of the back laps down over the drop seat so that moisture is turned off and does not run down inside the suit. Tab extensions, which finish the simulated belt, extend toward the front about 3 inches, and carry the side buttonholes where they can be reached by the child. Two side-center buttons, in

place of the usual one in the middle, divide the pull so that it comes from the shoulders rather than from the neck and crotch. The leatherette reinforcements on the knees, elbows, and seat, make the suit more masculine and give extra protection. For the little girl, pieces of the same material as the suit would be less conspicuous and would still reinforce against hard wear. All plackets are closed with a sliding fastener, which means fewer buttons and buttonholes and no gaps to let in chilly winds.

The little chap in Figure 3 wears a suit which has the fullness around the ankles and legs confined by knitted bands. These fit snugly, are warm and non-restricting, and keep out the cold air and snow. Some ready-made suits are finished in this way, but anklets and wristbands can be easily knit on to homemade garments. They are more satisfactory if small needles and sweater yarn is used. The yarn may be of a contrasting color, but the effect is generally more pleasing if it matches the fabric in color and the contrast is one of texture.

Pockets are essential in every suit. They add joy and interest as well as provide a place to stow away valuables and to tuck the handkerchief. Pockets placed near the waistline and slanted

downward and outward across the top are easiest for the child to reach.

Much of the poor fit through the seat of play suits is due to extra length without increased width. Also, provision for growth is somewhat more difficult in one-piece garments. The lower part of the back in these new designs was cut wide enough to permit the child free movement in stooping and bending. The fullness was gathered to a belt or shrunk out, as the case might be. The extra length was gathered and held into the side seam just below the placket. The belt was made wider than usual so that the buttons could be placed on the upper edge and give additional length for the second year's wear.

Convention has ruled the position of leg plackets so long it was assumed that there was no other place for them, but the front dart seam suggested a more accessible location. In front, a very young

child can reach them long before he is contortionist enough to master the side closing.

Patterns for these suits have been reproduced by a commercial company. In using these, measurements should be carefully checked against those of the individual child, since there is so much variation in children of the same age and lack of uniformity in pattern making.



FIGURE 3
Small children are interested in fastening buttons when they are in convenient places.

PICTURE BOOKS

"How am I to sing your praise,
Happy chimney corner days,
Sitting safe in Nursery nooks,
Reading Picture Story Books."

"Summer fading, winter comes—
Frosty mornings, tingling thumbs,
Window robins, winter rooks—
And the picture story-books."

—Stevenson.

Poetry for Children

JEAN WHEELER

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"FROM my earliest childhood poetry has had the power to pierce through me," wrote Montaigne in one of his essays. And I am sure that all of us who have had the good fortune to know fine poetry early in life will agree with him. For poetry appeals to something very fundamental in our organisms. We are built to respond to rhythm. Our walking, our breathing, even the very beating of our hearts are all rhythmical. And poetry is rhythmical, even though it be refined down to the subtle cadences of some free verse. It can only be that those who dislike poetry do so because their natural liking for it has been smothered. It is unscientific to say "I was born with a distaste for poetry." Such things simply do not happen. One may have a structural defect and so "absolutely no ear for music", but with poetry it is different.

But it is not surprising that so many people dislike poetry when one considers the way in which it is presented in most of our public schools. Besides, there seems to be an almost universally accepted fallacy that "Children's literature" is quite distinct from that for adults. But in reality there is no more difference between children in general and adults in general than there is between one adult and another one. No type of literature can be exclusively marked for one or the other. Children do not like sentimentality about "the little brown house on the hill", or sugar-coated moral pills any better than we do, yet teachers compel them to memorize yards of just such piffle in most schools except those run along the lines of progressive education. I have often heard children complaining because they had to memorize poetry for school work, and in nine cases out of ten I have found

that the poem in question is more suited to the pages of a sentimental Christmas calendar than to those of a reputable anthology. And these impressions last through life. They come to be synonymous with poetry in the child's mind. On one of my visits to Lincoln Center, a settlement house in Poughkeepsie, I inadvertently mentioned the word "poetry" to a group of children who were waiting for their daily fairy story. Loud cries of disappointment greeted my announcement. I asked the little girl nearest me why she preferred stories to poems, and she promptly replied said: "Oh, you don't have to memorize fairy stories!" So the next day I read A. A. Milne to them without any prefatory remarks, and they listened entranced. That kind of poetry experience was new to them.

And then, too, I wonder how many of us avowed poetry-lovers would maintain our enthusiasm if we had to follow the poetry program of the public schools of many towns. In one school the first half of the fourth grade is spent on Longfellow and the second on Celia Thaxter, then the next year is spent on Whittier, the next on Kipling, the next on Holmes and the eighth grade finishes off with James Russell Lowell. No wonder such a diet is hard to bear. The great English poets are hardly ever even known by name. Truly, it is criminal to give children such exclusively second-rate fare. And where is the logical justification of it?

These men have no special appeal for children. Usually their poorer works are chosen, especially in the case of Longfellow. It would seem as if a pseudo-patriotism had straight-jacketed the literary offerings of our schools. But they pay little

attention to Poe and absolutely none to Sidney Lanier and surely the nationally minded should be proud of them. There is such a lack of variety as well as of value in the poetry given. It is unfortunate that the teachers do not more often use some originality and taste and present some of the fine things of our language: Repeatedly in my poetry readings to children I have found them preferring poems by Shelley and Wadsworth and Keats to any that school officials or booksellers had supposed they would enjoy.

The range and quality of their poetry need to be increased. Children can enjoy a vast amount of what is usually considered "too old" for them. They do not need to fully comprehend the meaning, for all good poetry carries an emotional as well as an intellectual appeal, and this rarely fails to reach a child. And isn't it more desirable that he should partially appreciate a good poem than know a poor one backwards and forwards? The poet, Francis Thompson, said "Poetry, or the appreciation of poetry, requires in its fullest both intellect and emotion, nevertheless *one may have it without intellect but not without emotion.*" I. A. Richards, the Cambridge psychologist and philosopher, agrees when he divides the poetic experience into two branches, and calls the intellectual, the minor, and the emotional, the active or major branch. Of course, the overlappings between the two are innumerable and the division must be largely arbitrary, but it is helpful for purposes of analysis.

I feel that it is natural for young children's responses to poetry to be almost altogether emotional and for those of older children to show an increasing proportion of intellectual factors. If this theory worked out logically, adulthood would show a just balance between the two appeals, but this can only be reached without the interference from faulty methods of presentation of poetry earlier in the home and school. So there are numerous exceptions to the perfect state. Many adults still have an almost exclusively

emotional approach to poetry and many others read it for the sense alone. The latter is ridiculous for ideas, as such can be better expressed in prose. Poetry is comprised of much besides.

Poetry's major appeal, as we have said before, is emotional. The rhythms, the sounds of the letters and the syllables, the overtones of mood and feeling, all these enter in. Children often enjoy poems written in a foreign tongue of which they know nothing. Few older people will relish these unless the personality of the speaker interests them. This is one thing that shows how much more exclusively emotional the child's approach is, I feel. Surely, when I was two I couldn't understand the meaning of "Dawn" by Sydney Lanier:

"Good-morrow, Lord Sun—
With several voice and ascription one,
The woods and the marsh and the sea and my
soul
Unto thee, whence the glittering sheen of all
morrow doth roll,
Cry good and past good, and most heavenly
morrow, Lord Sun."

But I heard the poem read out loud at our breakfast table so many times that its sound had bewitched me. One morning my family found me babbling strange words out of the window. The rhythm was so perfect they recognized Lanier's poem, but the words were not so clear.

My behavioristic study of children's responses to poetry substantiates my idea that their approach is mainly emotional. Nursery school children rocked back and forth as I read an especially rhythmical poem like William Allingham's "Fairies". Their faces registered varying emotions in quick succession. They gurgled with laughter at "The Owl and the Pussy Cat." When I read "Old Mother Hubbard", three-year-old Bobbie's face fell and he looked very tragic. "My, that's terrible," he said. "Our dogs don't die, we giv'em medicine." And all the time I was reading I could see different bodily responses to my words. It is well known that children like to dance or sing out a poem.

They feel it in their whole bodies; their reaction is emotional. As they grow older intellect plays a greater part. They listen more quietly then, for alertness and muscular tension go together. Of course, habits of schoolroom politeness and the greater self-consciousness of these older children may partly explain their quiet behavior when hearing a poem, but I believe it shows they are thinking as well as feeling what they hear. Browning hints at some such succession of appeals when he writes:

"Boys seek images and melody,
Men must have reason."

But we must remember that the line between boys and men is largely mythical, in the question of their literature. It might be placed at fifteen or ten or twenty. There is no predicting just when children will begin to noticeably appreciate the thought of a poem.

Nevertheless, I now propose to hazard some predictions. It must be understood that they are only true in the most general way and that the individual child may deviate from them widely. I have read and recited poetry to children often during the last two years and the following are some of the larger truths that seem to have emerged. For greater clarity I will divide children into primary, grammar and high school age groups so I can trace the evolution of taste that I think I find. The first group would include all children up to about seven, the second, those to about twelve, and the third, adolescents.

With the very youngest group, I found rhythm the overwhelmingly important factor. Once I read Coleridge's "Kubla Khan" to Bobbie after I had finished the story of Peter Rabbit. And he liked the poem. He liked it so much that he looked up at me and grinned and with his baby southern accent drawled out "Know what?" "That's nice." The sound is ever so important to the littlest ones. Nothing but "The Marshes of Glyn" softly chanted by my father would keep

me quiet when I was little and had an earache. Several foreign children at Lincoln Center told me they liked "Shelley's "Cloud" and Tennyson's "Bugle Song" because they "sounded pretty". What we have called the emotional aspect of poetry is so important that I was able to interpolate some French poems among my readings of Mother Gooses without bringing forth any protests. And when five-year-old Harry repeats his favorite nursery rhymes he is often mixed with the words, but he never misses the rhythm. "Sing a Song of Sixpence" with its irresistible lilt proved to be the most popular nursery rhyme with the twenty-five Vassar girls who filled out my questionnaire concerning their recollections of childhood favorites. My small boys seemed to like this and "Hickory, Dickory, Dock," both extremely well. They kept singing the latter over and over again. When I suggested proceeding with "Simple Simon" they pouted and said: "That would be much nicer if it had Dickory, Dickory, Dock in it too."

Simplicity is a factor that appeals to little children almost as much as do strongly marked rhythms. They are not organically fitted to hear complicated units. Refrains and all sorts of repetition give them the thrill of recognition and keep them from getting lost. However, they don't demand simplicity if a poem is sufficiently musical to please them by its sound alone. But if they are not held by that and want to understand what it means, then the simpler the better. But this is no reason they should be given trivial verse. Far from it. Some of our very best poetry is of the utmost simplicity. Children are often very fond of Ralph Hodgson's "Eve", one of the loveliest of contemporary lyrics:

"Eve with her basket, was
Deep in the bells and grass
Wading in bells and grass,
Up to her knees,
Picking a dish of sweet
Berries and plums to eat,
Down in the bells and grass
Under the trees."

And the most popular poem that I read in the kindergarten of the Oakwood school near Poughkeepsie (and I read several from primers and children's books) was "The Horseman," by Walter de la Mare:

"I heard a horseman
Ride over the hill,
The moon shone clear
And the night was still.
His helm was silver,
And pale was he,
And the horse he rode
Was of ivory."

Another preference of children in this youngest group seems to be for the familiar rather than the unfamiliar in subject matter. Fairies, elves, witches, and goblins, are fascinating to slightly older children. The common every-day world about them has not yet lost its novelty to the littlest ones. They like to be able to recognize the paraphernalia of their poems. A few of the poems in De la Mare's delightful "Peacock Pie" have less of an appeal to American than to English children for this reason, but the majority appeal universally. The lolly-pops mentioned in the poem "The Cupboard", pleased Bobbie and he liked the refrain "me, me, me." Animal poems are pretty sure to be popular. They love to recognize their pets and acquaintances. De La Mare's "Someone" interested Harry because there was an owl in it and he had seen an owl in the woods the day before. But unexpected bits delight them, too, such as in "Alas Alack":

"Come Anne,
Come quick as you can,
There's a fish that talks in the frying pan."

Mother Goose always seems to strike the perfect note in contrasting the familiar and the unfamiliar, always keeping the former to the fore. And she does everything else that children like, too. She remembers to keep their viewpoint, always to be concrete, to be simple, and to repeat herself. She treats of the familiar enough for little children to make personal applications for themselves. When I read "The Old Woman Who Lived in

a Shoe", Bobbie said: "Know what? My Daddy's got shoes as big as that. You and I could live in his shoe. Shoes is nicer to live in than houses, isn't they?" Their comment on "Poor Jim Jay" who "got stuck fast in Yesterday", De La Mare's allegorical fancy, was "Well, he should have worn his rubbers!"

But Mother Goose has a rival now. A. A. Milne is overwhelmingly popular with children. Of course, his books are not likely to supersede the old nursery rhymes in children's affections, but I do think he can be placed second. He, too, remembers all the demands of the child. Robert Louis Stevenson's "Child Garden of Verses" used to occupy a place of honor. It was placed first on my Vassar questionnaires. But I found that when I read Stevenson and Milne alternately at the settlement house the children voted for Milne every time. From three up they seemed to love him. There was, however, a period in adolescence when their enthusiasm waned. Those young people considered him too childish. However, they will doubtless outgrow that and when they are older appreciate his subtle fantasy, which is perhaps what adults like best about him. But that rarely reaches the child at all. His sense of humor has a different quality. Children like their fun broad and strongly marked. They are positively Elizabethan in their tastes. For instance, I find the poem about "The elephant behind another elephant behind another elephant who really isn't there" just delicious, but that seemed quite ordinary to Bobbie. He liked it best when Pooh fell down stairs. And I had forgotten I ever thought Humpty Dumpty especially funny, but the boys went into gales of laughter over it. They would flop off the bed and sprawl all over the floor, pretending they were falling off the wall, and would ask me endlessly: "His head got all smashed, didn't it?" The verses in Alice in Wonderland are a little too subtle for these youngest ones, too. No one laughed in the Oakwood kindergarten when I read "The Walrus and the

Carpenter", but Edward Lear seemed to be more popular. Two five-year-olds seemed to adore "The Owl and the Pussy Cat", and the girls who filled out my Vassar questionnaire placed that poem second on their lists. His "Nonsense Book" in general was also often mentioned appreciatively. But probably these girls were over seven or eight when they liked these, for I found a much greater appreciation of humor among my grammar school group—those from about seven to twelve.

Perhaps one reason they care more for humor is that they are more likely to pay attention to the sense of a poem, to appreciate it intellectually. We have continually seen how sound and rhythm can wholly satisfy these younger. But from nine to eleven the interest in words is at its peak. Many of their games are concerned with playing with or on words. I remember that Southey's "Falls of Lodore" and "The Retreat from Moscow" were great favorites with us at this age. And I know many other children who like them. There is a little-known poem by Thomas Pringle that delighted us for the same reason; it contained the most fascinatingly strange names of wild beasts:

"Afar in the desert I love to ride,
With a silent bushboy alone by my side,
Away, away from the dwelling of men,
By the wild deer's haunt, by the buffalo's glen,
Where the gnu, the gazelle, and the hartebeast
graze,
And the kinder and eland unhunted recline
By the skirts of grey forest o'er hung with wild
vine
Where the elephant browses at peace in his
wood,
And the river horse gambols unscared by the
flood,
And the mighty rhinoceros wallows at will
In the fen where the wild ass is drinking his
fill."

Children of this age want stories more than anything else. When they are made to realize that all good stories are not in prose a great deal will have been done to recreate a love of poetry that has been stifled by earlier unsuccessful methods. Two narrative poems that are popular

with grammar school children are Coleridge's "Ancient Mariner" and Arnold's "Deserted Merman". They love the old English ballads, Agincourt and Sir Patrick Spens being best known. But there are many others equally exciting. So why should "The Ride of Paul Revere" hold such an exclusive place in our school-rooms. Browning's "Herve Riel" or "An Incident in a French Camp", or Chesterton's "Don Juan of Austria" are all excellent variants.

It is with these children that the unfamiliar reaches the height of its popularity. Fairies and enchantment please them mightily. And remember there are fairy poems as well as fairy stories, for it is wise to cater to the child's current interest if you want to make his love for poetry sincere. One of the best fairy poems, I think, is "The Green Gnome", by Robert Buchanan, and yet I have never found it included in a fairy anthology for children. Its rhythm is irresistible:

"Ring, Sing! Ring, Sing! pleasant Sabbath bells!
Chime, Rhyme! Chime, Rhyme! thorough dales
and dells,
Rhyme, Ring! Chime, Sing! pleasant Sabbath
bells,
Chime, Sing! Rhyme, Ring! over fields and fells,
And I galloped and I galloped on my palfry
white as milk,
My robe was of the sea-green woof, my serf was
of the silk."

But much as these children like a dream world, they are not yet ready for abstractions. They want concreteness. Terman in his work with the Binet-Simon intelligence tests found that the average child of twelve has difficulty in interpreting metaphors. And yet children far younger are given poetry fairly teeming with symbolism and are expected to like it, or profit by it, or something. Surely, I do not know what is in the minds of the numerous school officials who force nine- and ten-year-olds in the fourth grade to memorize Longfellow's "Builders":

"All are architects of Fate,
Working in these Walls of Time."

or his "Psalm of Life" with the atrocious metaphor:

"We must make our lives sublime,
And departing leave behind us,
Footprints on the sands of Time."

But maybe such school officials would change their tactics if they realized that it has been scientifically established how premature their efforts are.

Moral teachings do, however, appeal to older children. They fill a need for the adolescent. But such lessons should be kept out of grammar school, I feel. And they only are of value later if the child is pleased by them himself. Nothing is less wise than to force a poem upon a child. Feel around until you discover what he does enjoy and then build up his taste gradually and unostensibly from that. Less guidance is likely to mean more success. But to return to the poetry liked by the young adolescent—Tennyson's "Idylls of the King" come into high favor with them. We used to think that nothing could possibly be finer poetry than these lines (from "Guinevere") telling the knight's oath:

"To speak no slander, no, nor listen to it,
To honor his own word as if his God's,
To live sweet lives in purest chastity,
To love one maiden only, cleave to her,
And worship her by years of noble deeds,
Until they won her."

Early adolescence brings so many problems or personal adjustment, to society in general and the other sex in particular, that any help that poetry may hold is often welcomed. An interest in religion often wakens about this time, too!

But high school children are frankly young and they still want their ideas clearly and boldly expressed. Subtlety of phrase and the humor or tragedy of a mental attitude do not affect them. So they do not notice Scott's lack of characterization. They love his novels and his chivalrous poetry, for he paints the romantic past in bright colors, and that is just what they want. "Marmion" and "The Lady of the Lake" are favorites

with innumerable high school students. But they like many other poets, too, and it is deplorable that they should have to "do" them with an eye to their use on a college board examination rather than enjoying them for themselves. Yards of biographical facts about the author and quotations from his poems will never lead to an appreciation of poetry.

And yet that is what they will try to fake on the examination. They will rave on in the phrases drilled into them in class about the art of this man or of that and be admitted into college supposedly knowing the pleasures of good literature. Freshman English teachers have an enormous task in trying to break down this attitude of the irksomeness of reading poetry and of engendering an attitude that will eventually fail to see any difference between the reading done for class and that done outside on one's own initiative. Sometimes, of course, this will never come. The other state of mind is too firmly rooted. But it will never be there to be eradicated if parents and teachers of children will realize the importance of doing their best to help the children with whom they come in contact to love poetry when they are young. I do not say "good" poetry, for that follows. The child will find that the better poetry has more to offer him in the way of the things he likes than has poor. That sounds like rather a presumptuous statement, but I have for a long time felt that it was true. So I set about to prove it experimentally. It was very hard to do. I decided to choose pairs of poems, one good and one poor, that had nothing except their intrinsic worth to differentiate them. They must be about the same subject, otherwise the child would choose the poem whose subject interested him most. Neither one of a pair must differ from the other too markedly in humor or in simplicity or in rhythm. Those factors would determine the child's choice. Finally I chose my seven pairs of poems on autumn, night, stars, the sea, birds, spring, and dawn, and I was ready.

So I seated myself on a clump of grass beside the road and waited until the children came out of school. I chose one of the poorest districts in Poughkeepsie and little Poles and Germans and Negroes joined my group. Soon I had almost fifty children. But some had to leave and some came late, and so only thirty of the papers they filled out were used. I had them write to avoid any chance of their being influenced by what some one else thought about a poem. I was very careful as I read to show an equal amount of feeling with each of a pair myself so that their choice would not be affected in that way. And also I sometimes re-read the first of a pair if they said they had forgotten it after hearing the second.

When I finished I feverishly computed my results. I had absolutely no authority except my own intuition to make me expect success. Would I prove my point? I did. Not in a spectacular manner, it is true. But the ratio of children choosing good poems to those choosing poor was three to two, and I felt that did at least conclusively show one thing—they do not prefer poor poetry. And yet it is given to them three-quarters of the time. Their readers and school books are cluttered with it. Many have never heard the name of any of the great poets except Shakespeare.

But still I wanted to check up on my results. My group was fairly representative in regard to sex and age (the average age was 11, but they ranged from 6 to 15), but they came from a uniformly poor social background. What would happen if I chose a group from more cultured homes? This was harder, but I did manage to get a small group of college professors' small sons, and my results were pleasing. These boys voted in a ratio of five to one for the good poems. That might sound as if they recognized more of the good poems than their less-read neighbors, but I anticipated that source of error, too, and on inquiry found none of them had heard any of the poems except one boy, who thought he had heard

one. So these findings seem to point to one thing—children do prefer good poetry. Why not give it to them? There can be no question of the relative value to the child of knowing the finest poetry of our language and the piffle he is usually expected to like.

But, of course, no one can be arbitrary in designating poetry as "good" or "poor". Aesthetic standards are purely relative. In describing my tests I should qualify my adjective "good" by saying "those poems which I and other people with a wide poetry acquaintance considered good". That would be more accurate. For it is important to remember that point when dealing with poetry for children. We must remember that the child has a perfect right to dislike some accepted masterpiece if he wants to. Children have individualities just as much as adults. If he feels he *must* say he likes a certain thing so as not to shock his elders he will get in the habit of hypocritical admiration, and nothing could be less desirable. An avowed dislike of poetry is at least honest! It is a love of poetry in general, not of any particular poems that we want. For that is what spells enjoyment.

Parents really have more to do in this matter than have teachers. In the home the connection between reading poetry and reading for pleasure can most naturally be established. We were very fortunate as children to hear poetry read out loud every day of our lives at the family breakfast table. We took an active part in the proceedings by guessing authors and by voting as to which poems should be "starred"; that is, marked for further reading and rereading. It is good to hear poetry read out loud and for the child to do so himself. It is good to pay attention to his individual tastes. All these things can receive more attention at home. Music lessons are a part of most every home nowadays. But there is as good a chance for success in your efforts to engender a taste for poetry in your child

and there is no expense or drudgery involved.

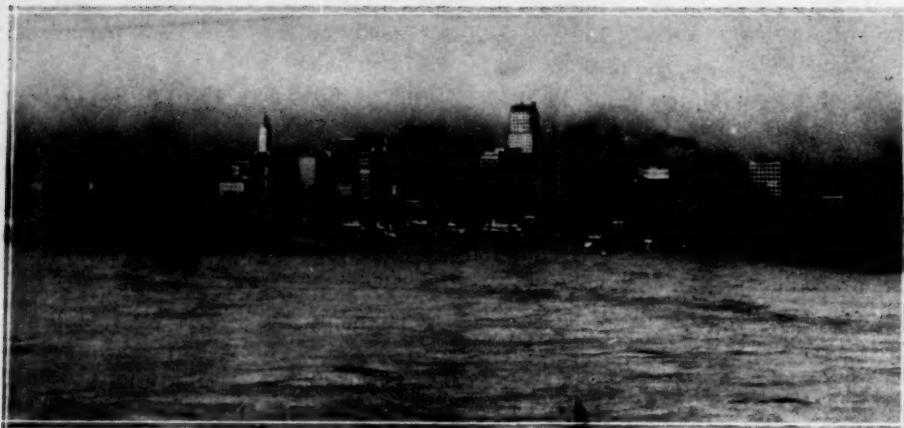
But schools are perfectly able to take the matter of poetry appreciation in their own hands, too, if they only add variety and interest to their offerings and give the child a chance to know the best. And the teacher would be wise to heed what child psychology can do to help her in deciding on general trends and types for the children in her own particular age group. But this can only work if schools discard the false hypothesis under which the majority of them are laboring at present. They over-emphasize the importance of the mechanical and the intellectual side of the poem. They do not realize that full comprehension of the meaning may be such an arduous process that all chances for emotional enjoyment of the poem may fly away. And they even seek to save time by combining their poetry and their grammar lessons! I can actually remember parsing the whole first stanza of a poem. Even if they do happen to realize the importance of having the child know the best poetry, of what earthly use is it if Johnny is sent to the dictionary to look up the word "blithe", and Mary is asked to tell what form of the verb "wert" is, and teacher goes into the ornithological explanations of the differences between an English skylark and

some American bird, before the children are ready to read Shelley's poem? Exposing the naked bones of literature is only valuable when you are dealing with mature minds that are interested in the writing process, presumably in following it themselves. The emotional thrill that comes out of the right kind of contact with a great poem is much more liable to induce children to write themselves. My little sister liked Shelley so much she would spend hours by herself reading him. One day she produced a poem on "Time", written frankly in imitation of him but containing some original reactions as well. She also loves Keats. But Wordsworth's incomparable "Sonnet written on Westminster Bridge" will never excite her. She says she hates it. Her teacher has used that as a perfect example of iambics! What a mistake it is to try to teach style! The relation of style to subject matter is so subtle that even the most profound minds have difficulty in conceiving it. A child can only misrepresent the two. An appreciative attitude rather than a critical one is what we want in our children while they are first coming to know the greatness of poetry and what it has to offer them. And we must be discreet about intruding. Always remember that there is a fascination in what is but half understood and a delightful thrill in discovering hidden beauty alone.

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Memphis Will Welcome You



A city, combining the culture and tradition of the old South and the new South will greet the International Kindergarten Union when it comes to Memphis, April 21-25, 1930. Outstanding as the south's center of distribution and a leader as well in the field of manufacturing, Memphis today presents a picture of progress no city of its size in America can excel.

Cotton has been inseparably associated with the name and progress of Memphis. Memphis retains today the title it has for many years held, that of the world's greatest inland cotton market. More than this, Memphis today is the world's largest manufacturer of hardwood lumber and hardwood flooring, the world's largest producer of cottonseed products, and America's greatest sweet feed producer.

Industries are not Memphis' only boast. Schools and parks and playgrounds the peer of any American city of the 250,000 class are provided for Memphis children. Nearly 1,500 acres of parks, in which are included the system of municipal playgrounds, are provided for Memphians' recreation. Included in these are the famous Overton Park Zoo, one of the three largest free zoos in the world; the historic DeSoto Park, containing the spot where the explorer first saw the Father of Waters; Forrest Park, boasting the MacMonnies memorial to Nathan Forrest, of the Confederate cavalry; Fair Grounds Amusement Park, with the municipal

swimming pool, and Riverside Park, with its 17 miles of scenic drives overlooking the Mississippi below the city. Besides these, there are the public golf courses of Galloway, Overton and Riverside, the illuminated tennis courts of Beauregard Park, and many other features of smaller import.

Memphis, fortified from the most gigantic of floods by its position on the Chickasaw Bluffs, far above the river, is the head of the system of levees that stretch in an unbroken line from 10 miles south of the city to Vicksburg, protecting the fertile delta of Mississippi. Another line stretches both north and south on the Arkansas shore, confining in a width of less than three miles the river that was once 40 miles wide in the days before its harnessing was attempted.

Hotels the equal of any in America will greet the I. K. U. when it comes to Memphis. Chief of these is the Peabody, which will be convention headquarters. Arrangements for accommodations there are being made by Mrs. W. H. Dilatosh, who is chairman of the convention's headquarters and accommodations committee. Mrs. Dilatosh also is president of the Memphis Federation of Parent-Teacher Associations and has long been a civic leader. Her address is 345 Stonewall Place, Memphis.

MARY LEATH,
*Kindergarten-Primary Supervisor,
Memphis City Schools.*

Suggestive Curriculum Material for the Four and Five Year Old Kindergartens

Wisconsin State Kindergarten Association

SERIES I

(Continued from December)

CURRICULUM COMMITTEE

CHAIRMEN—Miss Louise M. Alder, State Teachers College, Milwaukee, Wisconsin.
Miss Caroline W. Barbour, Teachers College, Superior, Wisconsin.

TYPICAL RHYMES, VERSES AND LYRICS TO LEARN

(Continued)

Jingles and Verses:

Oh, It's Hippity Hop to Bed, Peter Patter Book, Rand, McNally Co.
I'm Much too Big for a Fairy, Peter Patter Book.
A Birdie with a Yellow Bill, Stevenson, (Time to Rise).

Rain.

Little Drops of Water, Welsh.

Simple finger Plays:

The Family, Elson Primer.
This Little Pig Went to Market.
Two Little Blackbirds.
Five Little Squirrels.
This Little Cow—Chinese Mother Goose.
Here's a Ball for Baby.

Jingles and Verses:

Boots, Boots, Boots, Peter Patter Book.
Snowflakes, Peter Patter Book.
A Candle, A Candle, Peter Patter Book.
Mother Goose Health Rhymes (Child Welfare Association).

It was the Finest Pumpkin.

The Owl and the Brownies.

Politeness is to Do and Say.

The Sky House, Outdoors and Us.

Lyrics:

The Woodpecker.
Singing, Stevenson.
The Swing, Stevenson.
Who Has Seen the Wind, Rossetti.
A Pocket Handkerchief to Hem, Rossetti.
Bed in Summer, Stevenson.
Twinkle, Twinkle, Little Star, Welsh.
Three Little Kittens.

TYPICAL LYRICS TO HEAR (for appreciation)

Mother Goose Melodies.
Twinkle, Twinkle, Little Star, Welsh.
Three Little Kittens.
At the Sea Side, Stevenson.
The Cow.
The Sky House, Outdoors and Us.
The Sand Carpenter, Outdoors and Us.
A Candle, A Candle, Peter Patter Book.
The Snowflakes are Falling.

Fairy Jewels, Little Folk Lyrics.
The Rain Harp, Little Folk Lyrics.
Land of Counterpane, Stevenson.
Bed in Summer, Stevenson.
The Swing, Stevenson.
Soap Bubble Pipe, Outdoors and Us.
A Good Play, Stevenson.
The Cupboard, Peacock Pie.
'Twas the Night before Christmas.
Fairies and Chimneys, Rose Fyleman.
The Fountain, Rose Fyleman.
Balloon Man, Rose Fyleman.
Daisies, Little Folk Lyrics.
A Dew Drop, Little Folk Lyrics.
Sleep, Baby, Sleep, From the German.
A Sleepy Song, Josephine Daskam Bacon.

CHILDHOOD EDUCATION

EDUCATIVE OUTCOMES

APPRECIATIONS, HABITS, SKILLS

FOUR YEAR OLD GROUP

Pleasure in listening to rhymes and lyrics.
Pleasure in rhyme and rhythm.
Intelligent appreciation of a poem.

FIVE YEAR OLD GROUP

Those outcomes listed for the four year old child, plus:
Increasing appreciation of the content of longer lyrics.
Pleasure in listening attentively for longer periods of time.

LEARNING

To listen attentively while others say short rhymes, verses, etc.
To share in a happy, social situation.
To contribute to the pleasure of others by saying rhymes.
To make couplets.

LEARNING

To choose words that rhyme.
To make short rhymes or jingles.

TYPICAL LANGUAGE SITUATIONS

I. Various experiences of the free period for work and play.
Spontaneous conversation during free movement plays on apparatus, with balls, with other toys, running, skipping, etc.

During spontaneous dramatic play, house-keeping play, telephoning, informal games, bead stringing, drawing, play with blocks, etc.

EXPRESSION OF FOUR YEAR OLD GROUP

Conversation of the child as he plays alone saying names of objects of his play, children's names, talking to his toys.

Conversation beginning to include another child or the teacher.

Child's conversation with one or two developing into communication with small groups of children about what he himself is doing beginning of conversation concerning what others are doing.

Interest in sound of words and adding new words to vocabulary.

Counting objects of play with little idea of counting sequence, and with no particular motive.

Beginning interest in what others have to say.

Talking in short phrases; expressing unrelated ideas.

Talking for all objects of his play, for the horse and the driver, for the locomotive, the bell, the conductor, all in one.

Using forms of courtesy "please", "thank you", etc., occasionally and as re-

EXPRESSION OF FIVE YEAR OLD GROUP

Conversation of the child as he plays in increasingly larger groups, or with the group as a whole, directing activities of others, telling about his own activity, impersonating characters of his play through conversation, etc.

Conversation reflecting increased interest in the activities and accomplishments of others in larger play groups, asking questions about things others have made.

Increased use of new words learned in wider range of play experience.

Counting becoming more common, and in all types of experience, counting children for plays, counting chairs needed, counting with a motive, sequence of increasing importance.

Increased interest in what others have to say developing into discussion and interchange of ideas.

Talking in longer phrases, and in longer series of related ideas.

Carrying on connected conversation for definite character in informal play.

More consistent use of forms of courtesy, with less need of reminder.

II. Various experiences of the work period:

Talking about things being made, comparisons of work, discussions about procedure, questions, etc.

III. Group discussions:

Conversations about special occasions, Christmas, Valentine's Day, Mother's Day, etc.

Conversations about trips

- to the zoo
- to the beach
- on the bus
- on the train
- Nature trips, etc.

About things made in Kindergarten and at home.

About picture-books, pictures.

About drawings made by the children.

Conversation during lunch period, about things of general interest, good food, etc.

IV. Music:

Conversation about: songs, rhythms, band, music for appreciation, making song-lines or couplets.

V. Story period:

Conversation about; stories told, stories heard; about rhythms and lyrics.

Telling stories

"True" stories

Imaginative stories.

Saying rhymes.

sult of frequent reminder on part of teacher or members of group (depends largely on home).

Shouting growing into talking more quietly.

Calling attention to things he has made, few details, disconnected ideas expressed.

Beginning to take turns at talking instead of all talking at once.

Talking for the love of talking.

Beginning ability to make others understand clearly.

Using a few new words learned in new experiences (interest chiefly in experimenting with the sound at first).

Asking innumerable questions.

Naming objects in a picture.

Beginning to overcome baby talk, substitutions, etc.

Telling one or two incidents in short sentences, ideas unrelated.

Telling "what I can do", "what I can sing", "what I saw", as suggested by song, story or experience; first person pronounced.

Choosing stories "Tell the one about the bears."

Asking many questions about the story.

Telling one or two incidents of interest in the story; seldom connected.

Talking sometimes in loud tones, sometimes in tones too low to be heard, depending upon ruling emotion, and regardless of needs of the situation.

Listening for short periods with frequent interruptions.

Talking more quietly in consideration of rights of others at work, etc.

Telling about things he has made, using longer, more connected sentences; relating ideas more logically, and going more into detail.

Taking turns at talking becoming more usual in practice.

Telling interesting things and less of trivialities.

Telling interesting things with increased clearness and in an interesting way.

Using numbers of new words relating to new experiences.

Asking more relevant questions.

Making up stories about pictures, giving simple description, and occasional interpretation.

Talking with clearer enunciation, correct pronunciation, and with voice more suited to needs of situation.

Telling incidents in longer series of ideas; dictating parts of a group letter, a group story, an invitation.

Telling related experiences suggested by song, rhythms or music for appreciation; personal element less pronounced 2nd and 3rd person used with greater frequency.

Choosing stories by their names.

Asking more relevant questions about the story.

Telling longer series of incidents in the story in proper relation and sequence.

Speaking clearly so that others may hear; more thought to adapting voice to needs of situation.

Listening attentively for longer periods of time.

VI. Organized dramatic play and games:

Conversation about informal games and discussion about "how to do it".

Original plays and games, informal dramatization of Mother Goose; more organized games, as Mulberry Bush, etc.

Telling imaginary experiences; one idea repeated and enlarge upon with each repetition; impossible feats and experiences related as reality.

Asking for turns.

Volunteering, "I'll be the dog", "I'll be Little Jack Horner", etc.

Declaring personal skills, "I can run faster", "See how I can be the kitten", etc.

Expressing imaginary ideas more in keeping with a possible reality.

Asking for turns less frequently; waiting to be chosen.

Choosing players by name and assigning parts.

Increasing interest in the form of the game or play as well as in activity, leading to making of simple rules and telling them to the players (spontaneously) "John threw it too hard", "Mary should skip in a big ring", etc.

MUSIC

By BLANCHE L. BARSE

SINGING

EXPRESSION OF FOUR TO FIVE YEAR OLD GROUP

TYPICAL ACTIVITIES

I. Bits of poetry or poetic phrases suggestive of song, such as "Cheer Up! the robin sings"—"Hush-a-bye baby, thy cradle is green"—"Wake Up! Wake-up! my dolly dear." "The Bell has such a pretty song", "Ding! Dong! Ding! Dong!" to be chanted or sung to child's own tune.

This may be the child's free musical expression similar to his experimentation with materials and it also may be used later as stimulus for really creative expression.

The melody must be absolutely the child's own and until he can repeat it at least three times it cannot truly be called conceptional activity or real melodic thinking. In the beginning accept any response graciously not asking for repetitions but get these as soon as possible.

This type of work may be carried on together with the other "typical activities" of singing in the child's

EXPRESSION OF FIVE TO SIX YEAR OLD GROUP

I. Eager to chant their own tunes to suggested poetic phrases, although they may not be real tunes at all.

Should see growth to conceive original melody for suggested poetic phrases.

music education. He will hear songs sung by other children and by the teacher and will take in tone plays, the poetic phrases being used by the teacher as part of the material through which she stimulates melodic thinking.

II. Songs introduced by children.

Most of them "chirp" chant or croon instead of singing a sustained melody although there are some who do the latter.

Eager to sing alone or with other children.

Many times they chant unrelated words or syllables pretending to sing. This is pure imitation of adult activity.

A large proportion of this group can really sing a simple melody, although some, especially those who have come to school for the first time, still chant or chirp.

These children are more conscious of their ability or inability to keep a tune and so some will need urging or encouraging to attempt to sing.

Individuals, especially boys, should have their interest in singing stimulated through the introduction of songs which appeal more directly to their interests. For example such songs as:

The Sprinkler Man—

No. 1.

*The Band—Congdon No. 1
(but in a higher key).*

*As I was going to Bonner
—No. 1.*

*Brave Little Soldiers—
Cady.*

III. Songs introduced by teacher.

A. Songs to be taught to children.

There must be intelligent choice of these songs. They should be of a length suitable to the child's span of attention; i. e. short enough to grasp in one or two hearings. The poetry should be good and should appeal to the child's interest while the melody should be of folk quality and the pitch within the tone-stratum of the child voice. (E-flat first line to F-sharp fifth line.)

B. Songs to be sung to children for their enjoyment.

Enjoying listening to very short songs sung by teacher or by other children if the content is within their experience and appeals to their interests.

Group Accomplishment: May know all of a few short songs, know them so well as to be able to sing them independent of the piano. Such songs as

The Dolly—Songs for the Little Child—Baker and Kohlsaat.

The Cuckoo—Cady.

The Two Cuckoos—First Year Music—Hollis Dann.

Rock-a-bye Baby—Cady.

Besides these they may know parts of many, viz., the bell sounds in some and outstanding phrases in

Group Accomplishments:

(a) Marked growth in ability to sing a melody independent of teacher or instrument.

(b) Ability to sing most of the short songs suitable for this age group in this independent fashion.

(c) Growth in ability to sing with instrumental accompaniment differing from though harmonizing with the melody.

Examples of songs with which this is quite possible and very enjoyable:

Twinkle, twinkle little

**IV. Types of songs—
Folk melodies or melodies
of folk quality**

lullaby
narrative
humorous
seasonal

V. Tone and Song Play.

In these plays the teacher must be discriminating and choose only those sounds for imitation that are suggestive of the singing tone desired, viz., the wind, whistles, bells, boom of drum, call of cuckoo. Animal cries are not so good because they are not musical.

others.

Awakening of ability to interpret different types of songs, viz., the lullaby, the nonsensical or humorous, this being a beginning of music appreciation.

Ability to discriminate differences in pitch should be developed through different tone and song plays.

For example, a child pretending to be the bell on an engine; the large church bell; or the tiny Christmas bell. He is not to be asked to do this through imitation of the teacher's voice, trying to match *her* tone, but is to voice the tone which he in *his imagination* hears.

The tone is to be an expression of *his own* aural mental vision.

Play of tone matching may grow out of this, the teacher matching her tone to the child's, many times before she ask him to match hers.

Star—Elliot.
Came a Dove to my Window—Cady.
Robin, Good-bye—Cady.
Ting-a-ling—Cady.

Increased ability to discriminate differences in pitch leading to *finer interpretation*, viz., a bell, a whistle, a song—"far away" or "near at hand". (Instead of "sing softer" or "sing louder".)

And again bells of different sizes and kinds; the church bell, (large, deep-toned) Santa's sleigh bells (small, high pitched) and the train bells (middle-sized, middle-voiced), or whistles of *different kinds*. Differences in pitch being suggested through *kind* of sound to be imitated rather than through the suggestion to the child that he sing "higher" or "lower" which means almost nothing to him. Especially is this true of the so-called monotone who, if he heard "high" and "low" would not be unmelodic.

**APPRECIATION
EXPRESSION OF FOUR
TO FIVE YEAR OLD
GROUP**

Pleasure in singing and in listening shown by their attention and by such expressions of appreciation as: "sing it again".

**EXPRESSION OF FIVE
TO SIX YEAR OLD
GROUP**

Increased ability to interpret the spirit or mood of the songs they know by their singing.

Greater pleasure in listening shown through increase in span of attention and ability to describe music listened to.

Increased interest and curiosity shown in regard to these different kinds of instruments plus a real acquaintance with them as evidenced by an ability to name them and to recognize an instrument by its "voice".

Joy in and increased ability to respond through physical activity to types of music descriptive of activi-

TYPICAL ACTIVITIES

1. Singing.

- a. Songs sung by children themselves.
- b. Songs sung to them by teacher or other adult.

2. *Listening to songs played on piano or other instruments (violin, cello, xylophone, organ, mouth-organ, flute, chimes, victrola.) After rest period, during a music period or small groups listening during the free work and play period.*

3. *Listening to different types of music other than songs, played upon instruments.*

Interest and curiosity shown regarding the different kinds of instruments.

Beginning to recognize individual quality of tone of each. Individual preferences expressed.

Joy in physical responses to music descriptive of types of activity and of mood.

a. *Descriptive of Mood*

1. Joyous

Mendelssohn-Spring

Song

Grieg—*Au den Fruhling*Sinding—*Rustle of Spring*

2. Gay

Liadow—*Music Box*C. Sharp—*Sword Dances of Northern England*Kohler—*Folk Melodies*

3. Martial

Schumann—*Soldier March*

4. Reverent

Reinecke—*Peace of Evening*Lecouppéy—*Sabbath Bells*b. *Descriptive of Activity*Reinecke—*Jaglied (gallop)*Weidig—*Minnehaha and Hiawatha* (Indian Dance—Second Part)Martini—*Gavotte* (free, light walking)Schubert—*Three Ecosaises*c. *Description of Season*Forster—*Around the Christmas Tree*Forster—*The First Snowflakes*Burchenal—*May Pole Dance*

Pictures may be used in connection with the music listened to in the following way which awakens and guides the child's imagination.

Suppose the music is Schumann's "Soldier March" and you wish the children to identify the mood of the music with the mood of a picture. Choose at least two pictures that have nothing in common with the music and one that has, in order to bring in the use of judgment. Three pictures which might be chosen for this occasion are—LeMair's "Soldier March", "Spring", Bretton's "Song of the Lark".

ties and of mood. (Provision for progress in this ability must be planned for through wise choice of music.)

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First Year Music—Hollis Dann—American Bk. Co.

Folk Songs—Davison and Surette.

Child—*Land in Song and Rhythm*—Bks. 1 & 2—Jones & Barbour—Arthur P. Schmidt, New York.

The attempt to identify the mood of a particular selection of music with the mood of a picture is an attempt to integrate the appreciation of music and art. And the beginning of this ability may be awakening if there is wise choice of music and pictures, keeping both within the realm of real art and the interest of the child.

Evidence of real capacity to identify mood of music with mood of picture.

(This concludes Part I.
Part II includes Plays, Rhythms and Work and Play with Materials.)

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The Child Who Does Not Sing

ESTHER BAHLS

Scarsdale, New York

THIS title would indeed be uninteresting, with little possibility for development, did we not know that "The fact that a child does not sing in no wise proves it to be unmusical. It is a well-known fact that many famous musicians have been unable to sing, probably for no other reason than that they never really attempted to sing. A so-called monotone may be the most musical child in the class." . . . How, then, can we draw out these latent musical capacities—draw them out so skillfully that the experiences are joyful, meaningful and stimulating for the child?

First we must discover the causes for this seeming indifference. There may be one or several, as lack of a musical environment at home, unfamiliarity with new surroundings in school, a meager musical inheritance, lack of attention or concentration, more or less instability of the nervous system, shyness, lack of skill in reproduction, or a defective tonal sense. As the last two are probably the most difficult, a plan will be presented for handling these problems.

In general, the child who lacks skill in reproduction needs to be helped in forming correct and easy habits of breathing, in keeping the throat muscles relaxed, and in careful articulation, while the child whose tonal sense is defective requires much musical experience, repeated musical experiences, and experiences which are striking and give clear-cut impressions.

In particular, there is much more to be said, because before either of these types can be helped toward appreciation and growth, the psychological characteristics of their ages must be understood. For example, we know that children from infancy to the eighth year are in the sen-

sory period. This means that growth is accompanied by a lack of the finer muscular and mental co-ordinations, so that we would be desirous that the children do not strain their voices, but use a smooth, light head tone. Because children in this period are interested in activity, we would provide musical experiences which satisfy this desire, such as freedom to play train and imitate its choo-choo, opportunity to play airplane, imitating its whirr, etc. Then, too, at this time children are especially susceptible to suggestion, fancy, and the play of the imagination, so that the teacher must provide the right kind of environment.

Knowledge and putting into practice all of the foregoing, however, would avail us nothing unless an atmosphere of joy and spontaneity were present. It is almost trite to say that satisfyingness must accompany any worthwhile experience, but in dealing with the child who does not sing, there is a danger that the teacher may become too anxious to see results, but "if she does, she never will!" In this connection we might amplify the old adage to "Make haste slowly and with pleasure all the way."

Material to use for the child who does not sing will vary, of course, according to needs, but all of it must be *real* music, intrinsically beautiful, arousing the imagination, appealing to the child's interests, and short enough to hold his attention.

Following is an imaginary procedure to be used with a kindergarten child who has difficulty in pitch recognition. Many opportunities to sing with others, as well as alone, should be given. The child's love of dramatic play may be used as a basis for distinguishing between tones, as "Show me on the piano how the chair sounded when it fell down" (crash in bass), and

"Show me how the baby sounded when he cried" (light touches in treble). "Tell me how the door bell sounds, then how the drum sounds. Show me how a whistle sounds and how a bell sounds." Naturally, these and similar suggestions would not be dragged in by the hair of the head, but would be called out by the environment or activity. "Talking" dolls might

ences by asking them what to use when they want to parade, what instrument to use when they play Santa Claus, or what is needed when they are clocks and strike the hours. Original musical games as hunting for Boy Blue, calling "Where's Little Boy Blue?" and the answer in a different tone, "He's under the haystack, fast asleep." Playing Fruit Man by ask-



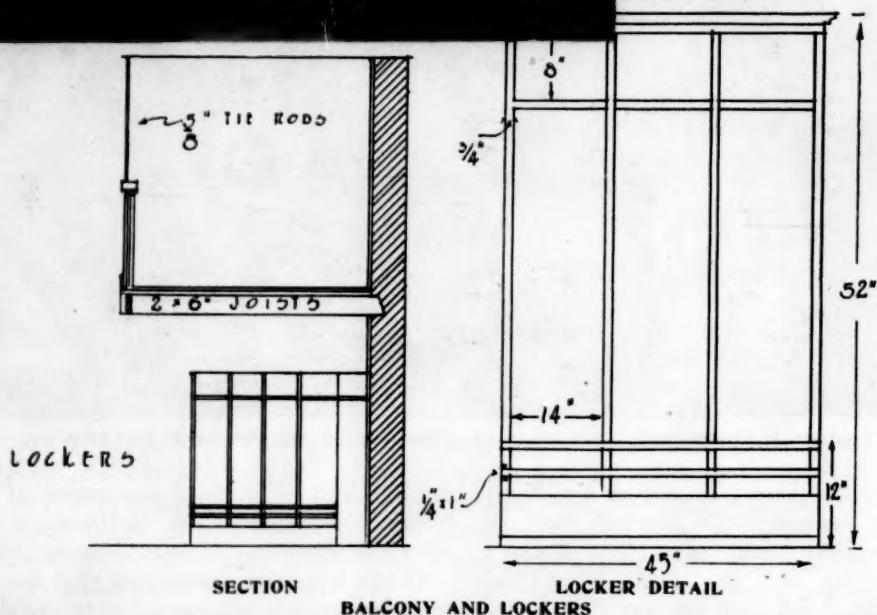
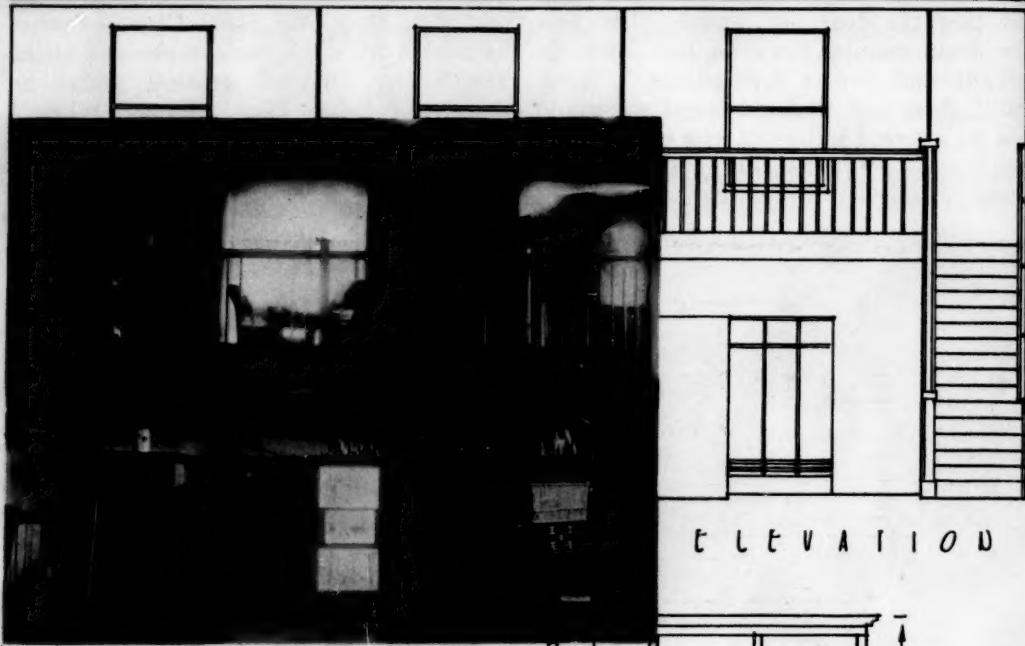
CHILDREN APPRECIATE AND READILY RESPOND TO MELODY AND RHYTHM

stimulate an interest in asking questions or giving answers in a musical way, as "Show me how Dolly says 'Yes, Mama'; then you say it," or "Make Chee-Chee say 'Yes-No', and then you say it." Later some of the short greeting and other songs as "Who's a Blackbird?" in Smith's Devices and Jingles, and the short selections in Thorn's Pitch Classification Test might be given. Let the children use the musical instruments in the kindergarten, leading them to an appreciation of the differ-

ing for and calling out the names of the fruits will interest the children, if the activities grow out of spontaneous play.

If she is alert to situations that may be meaningful in a musical sense to the child, if she encourages free and spontaneous musical expression, original and otherwise; if she tries to keep the child at his highest level of achievement, and if she is constantly checking up on development and growth, she will be rewarded in the degree that the child is capable of attaining.

THE LABORATORY SECTION

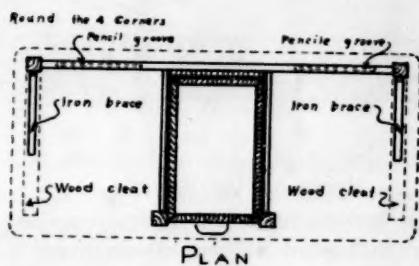
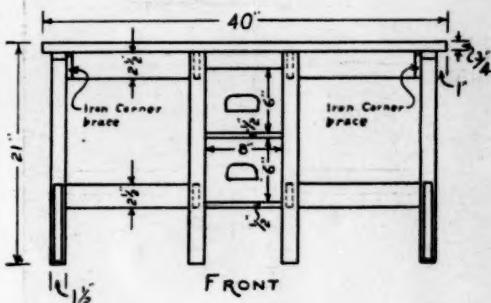
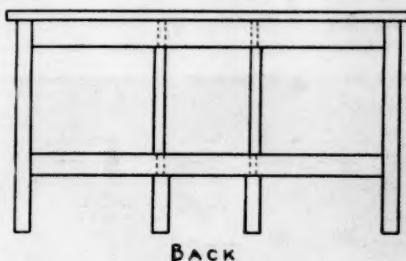
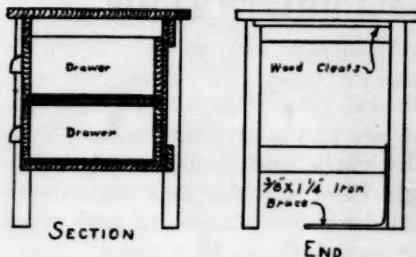


The balcony shown in the illustration was planned especially for the University of Minnesota kindergarten which was obliged to occupy a room in an old building with very high windows and no nearby space for a locker-room. The balcony allows the children to look out of doors and at the same time provides additional play space which is somewhat removed from the main room. In this particular balcony, one end is used for a doll corner and the rest for an informal center for books, pictures, or other fairly quiet occupations. The lockers are arranged in cubicles, with nine lockers to each cubicle, three on either side and three at the back. Each cubicle is lighted by an over-head electric light and is large enough to allow several children to remove their wraps at the same time. Each locker is 14 inches square and provided with a shelf and hooks. Slats at the bottom prevent rubbers, etc., from falling out on the floor. The space between the tops of the lockers and the floor of the balcony serves as a temporary storage space for products which are in the process of construction and for the exhibition of interesting objects. (NOTE: It would be possible to combine a slide into the stairway, and to construct climbing ladders or to hang rope apparatus from the balcony in place of some of the supply lockers.)

LABORATORY SECTION

229

TABLES FOR KINDERGARTEN, 1ST AND 2ND GRADES, DENVER PUBLIC SCHOOLS

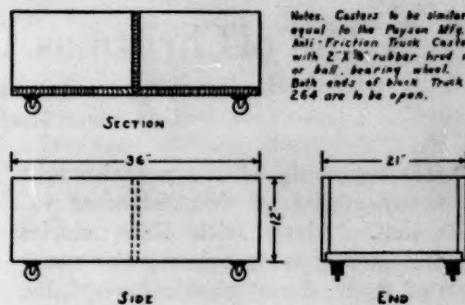


Scale - 1" = 1'-0"

Table top, 40" x 18".
Table heights, 20", 21", 22".

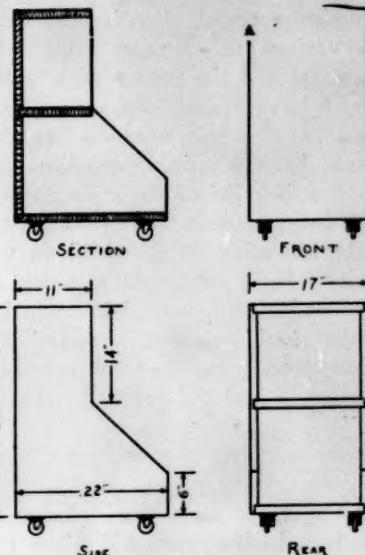
BLOCK TRUCK NO. 264

Notes. Casters to be similar and equal to the Payson Mfg. Co.'s Anti-Friction Truck Caster, with 2 1/8" rubber tread roller or ball bearing wheel. Both ends of block truck No. 264 are to be open.



STRIP TRUCK NO. 265

Used for strips of wood for construction work.



DENVER PUBLIC SCHOOLS

Out of Christmas, Came January Dolls

HELEN LAWRENCE MARTIN
Santa Monica, California

THE beginning of the year brought many stories of the Christmas vacation. Along with these stories came the new toys to school; the usual parade of them: dump-trucks, skates, balls, books, and the perennial Christmas dolls—breakable, unbreakable, blue-eyed and brown. Each one had to be duly exclaimed over by the teacher, and each one had to be rocked to sleep to the tune of "Rock-a-bye Baby" or "I've a Dear Little Dolly."

Thus it happened one morning after the kindergarten teacher had been properly enthusiastic about Rosalie and Betty Lou and various other new bisque children, she surprised the group with "Boys and Girls, I have a doll, too. Would you like to see her?" She went to her desk and brought back a pair of scissors, some string and a bundle of unprinted newspaper. Without comment she fell to work, holding the attention of the children with her activity. In a very few minutes she held up a finished doll, which seemed to delight the little people. Immediately came spontaneous remarks: "I can make one like that," and "I want to make a doll, too."

The next morning paper sacks found their way to kindergarten, sacks of all sizes. The smallest ones were chosen for heads, and each one was half filled with a crumpled paper wad. One by one the grotesque square brown heads were filled out with small bits of paper aided and abetted by the loosely crumpled wads, which were light enough in weight to prevent the heads from flopping limply. These were tied by a string, leaving the top of the sack to fasten the legs to.

Three sheets of newspaper about the size of daily papers were folded together twice, making the finished fold a quarter

of the size of the original sheet. This was rolled tightly and tied securely with a string. This was repeated and the two were tied together at one end with the top of the sack between them.

Two more rolls were made like those mentioned, and these were bent at one end, making them shorter than the legs



and making it possible to tie them to the body, as shown in the figure.

The bottom was cut out of a larger paper sack and it was tied under the arms of the doll forming its dress. Here colored papers might have been used. (There are many ways of trimming the dresses; making sashes or using crayola

"embroidery" or paper "applique" would afford variety.)

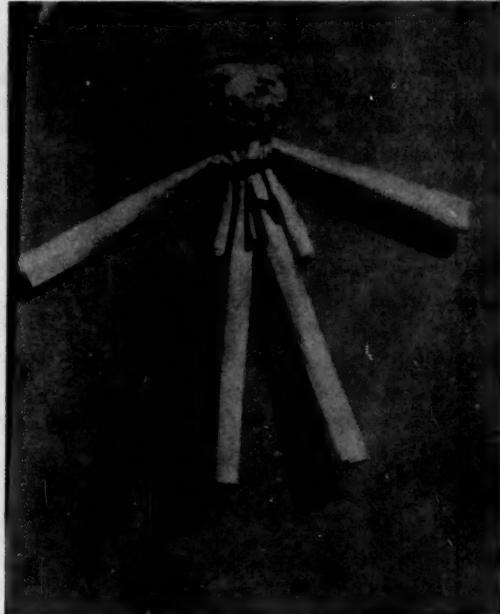
After the faces were drawn with crayolas the dolls were finished.

Though this process had taken several days the project was far from over. At this point the children were busy discovering what these funny new dolls would and would not do. They would not bend their knees and elbows, for the simple reason that they had none. Amusing experiments resulted.

Even the children who had not made dolls at all were fascinated with "playing" them. This situation so admirably adapted itself to an interpretive rhythm

and from this the idea of a program was evolved.

During one of these rhythm periods came the question: "Miss Martin, do I look like a doll?" Her answer was a simple one full of suggestion: "Yes, except for your clothes, Raymond." In a moment a reply came: "How could I make a dress for me?" At the teacher's invitation the two of them went to the cupboard, where Raymond chose the materials he would need: a large paper sack, to make into a doll mask, and paper and string for the dress. He cut the eyes, nose, and mouth, colored around the lips as he had on his doll and put on his eye-



that the teacher stepped to the piano and played a simple doll dance. The children caught the spirit immediately. It was only a matter of a few days until a real interpretative dance was worked out, which was truly a product of their own initiative and allowed spontaneity, as no part of the dance was made a pattern. Each time it was done it remained a "free rhythm."

The thrill of the accomplishment demanded a chance to show it to some one,

brows. When he put the mask on his head the teacher had to help in tying a cord around his neck. She assisted him also in tying the paper under his arms as the doll's dress was tied. Needless to say, Raymond made a very realistic replica of the doll he was so proud of. And, of course, each possessor of a doll had to make a costume, too—for the program.

The children chose the two songs they knew best and all of those not in the dance helped in the program by singing

a song, to open and close our little entertainment.

The interest of the principal was caught and she asked the kindergarten to give their program for a primary assembly. The offer delighted the children exceedingly.

Next came the invitations. Since kindergartners can't write, written ones were out of the question. But all kindergartners can talk—as every kindergarten teacher can testify—though all kindergartners can not be understood. The children decided that they should ask the primary grades to come. A group discussion followed in which points were brought out which should be included in the invitation.

After this came the try-outs. Many children volunteered and each of these had a chance to try before the kindergarten. Popular vote decided that Betty Jean should go.

Delivering the invitation was valuable to Betty Jean alone, but was splendid experience for her which she had fairly won. She went from room to room asking the children of the first three grades to come.

The entertainment was given in the big auditorium; the curtains were pulled and

the footlights were turned on. The program was a very simple one—just a culmination of the work they had done. They loved it, and so did the audience.

While this was the end of the project it was the beginning of new developments. So many of the children had made these dolls that we wondered what we could do with them. Out of this came the happy suggestion of a toy store.

The author considers the project described as a particularly many-sided activity. It offered opportunity in following simple directions in the construction of the dolls. Initiative and individuality was paramount in the dance, which widened the interest of the project and developed a valuable free rhythm. Originality and leadership was expressed in planning the costumes for themselves. The group worked together in organizing the necessary form of the invitation. Each member of the group had opportunity to try out his efficiency in delivering the oral invitation; this gave him splendid practice in self-expression. A valuable audience situation was created in giving the entertainment and because it was a success the children's efforts were rewarded with a happy sense of service and work well done.

NEWS AND NOTES

Reading down the Table of Contents of this issue of *CHILDHOOD EDUCATION*, it is interesting to know that the authors represent the following organizations and educational centers: a group of nursery schools in Chicago and Winnetka; the University of California at Los Angeles; the Iowa Child Welfare Research Station; the North Carolina State Department of Public Instruction; the National Council of Parent Education; the Bureau of Home Economics, United States Department of Agriculture; the Magazine *Babyhood*, and Western Reserve University; the State Kindergarten Association of Wisconsin and the public schools of Adamsville, Rhode Island, and Santa Monica, California. The authors who rep-

resent these educational units have all made distinct contributions in the field of work about which they are writing.

* * *

The frontispiece, *The Spirit of Life*, is a photograph of the work of the famous sculptor, Cyrus E. Dallin. Mrs. Mary B. Longyear of Brookline, Massachusetts, has loaned *CHILDHOOD EDUCATION* the photograph of Mr. Dallin's work of art on her estate, because of the deep significance of the idea of the *Spirit of Life* to workers with young children. "The *Spirit of Life* shows the figure of a woman, human and at the same time divine, with wings, upholding, as in dedication, a baby, the spirit of life."

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BOOK REVIEWS

Editor, ALICE TEMPLE

*Some New Material in the Social Studies.—"Kindergarten-Primary Activities Based on Community Life"** by Lucy Weller Clouser, Teachers' College of Kansas City, Mo. and Chloe Ethel Millikan of Missouri State Teachers' College, Marysville, Mo., is an interesting account of some social studies conducted in the Kansas City schools, in the primary grades. The first two chapters are devoted to a theoretical discussion of the selection of the selection of the units to be worked out and the objectives to be realized. The rest of the book is given over to a description of concrete units that have been worked out in the schools. In the kindergarten we find two subjects in the immediate environment of the children and therefore very familiar to them, the *Airplane* and *Swope Park*. In the first grade they worked out *The Home*, and after the *Garden* and *City Market*. In the second grade the *Post Office* and *Indian Life* were of interest and in the third grade *Pioneer Life* and *Children of Other Lands* claimed the attention.

In the first chapter we find two principles of selection: "(1) The activity or experience must meet the needs of society. (2) It must be adapted to the maturity of the child." These two principles are fully met by the subjects outlined above for each grade. In grades one and three, there is a hint of one subject growing out of the children's familiarity with the preceding subject. One wishes that more space had been given to that type of procedure, to show more clearly how one subject may suggest the complete working out of another closely related one. One very important point considered is the element of time. There has been sufficient time taken to work up each subject, so that there would

be a feeling of complete satisfaction on the part of the child, when the subject was finished. The subjects are well rounded out with many experiences with each topic so that the child would not only have actual work with materials, but also the added joys of excursions, dramatic play, reading, number, composition, language and literature. In many of the studies opportunity was afforded for original stories and poems and in *Pioneer Life*, original plays were attempted.

A suggestion of progression of subject matter from grade to grade is given. One wishes it had been possible to have more space given to this valuable point to show how repetition of subject matter may be avoided. A chapter on method might have been added, to show some of the details of the working out of the various subjects.

This is an interesting book, for the teacher's book table.

KATHERINE MARTIN,
University of Chicago.

Music in the Kindergarten and First Grade.—This* is "a book for the teacher, containing songs, activities and directions" and is dedicated "to the teachers who bring music into the lives of little children." It is very attractive in appearance, is a convenient size for the teacher's use and contains valuable material for many different activities in both the kindergarten and first grade.

The book is divided into three parts. Part One is devoted to material for the kindergarten and includes songs related to the home, school, fairy world, holiday festivals, celebrations and Mother Goose. Scattered here and there among these groups of songs one finds instrumental selections for "bouncing ball", "see-saw", etc., as well as many selec-

*Lucy Weller Clouser and Chloe Ethel Millikan, *Kindergarten-Primary Activities Based on Community Life*. New York: The Macmillan Co. 1929. Pp. VII+307.

*Osbourne McConathy, W. Otto Meissner, Edward Daily Birge and Mabel E. Bray, *The Music Hour in the Kindergarten and First Grade*. Chicago: Silver Burdett & Co., 1929.

tions for "rhythm play". For teachers who are interested in organizing a toy orchestra there are marches, gavottes, minuets, and other selections. Part One also contains selections—all good—which are classified as "moods". These selections include cradle songs, boat songs, minuets, and waltzes and are to be played for the children. There are but very few antiphonal songs included in the entire volume.

Part Two is for the first grade and the same classification and organization of material that is found in Part One has been followed.

Part Three contributes many valuable "General Suggestions." This material is well worth reading and heeding not only for teachers of music in the kindergarten and first grade, but for music teachers in general and supervisors of music in particular. These suggestions are for rhythm play, the toy orchestra, music appreciation, the voice of the kindergarten child and the so-called "monotone".

The volume as a whole is one that can be highly recommended for kindergarten and first grade use.

JESSIE CARTER,
University of Chicago.

A Handbook on the American Nursery School.—Literature relative to the conduct of nursery schools in this country has been limited to one or two books and to articles appearing in journals devoted to the education of young children and parents. A recent publication, therefore, will doubtless help to fill a long felt need. The purpose of the authors of *Nursery School Procedure** is "to present a brief handbook from which the student or parent may learn of the methods used in nursery schools and to which the teacher may turn for reference and suggestion."

The book opens with a chapter entitled, "The Nursery School Organization," which includes a few pages devoted to the administration of nursery schools, a description of different types of schools, such as the research nursery school, the teacher-training nursery school, etc., and finally a discussion of the nursery school staff. There follows a very brief chapter in which the two-year old child is contrasted with the five-year old child in physical, motor, mental, emotional and social

development and development through play.

The body of the volume is given over to simple, direct and practical discussion of the problems which confront all those responsible for nursery schools, such as housing, furnishings, play materials and free play activities, supervised group activities, procedure in habit forming, and problems related to food, sleep, clothing, record-keeping, etc. In the discussion of these topics the authors make use of experimental data and the findings of research when these are available. In connection with many of the items practice which prevails in different nursery schools is described without comment from the authors. In other cases practices are advocated which many nursery school workers could not wholly sanction. On page 99, for example, the following statement appears:

"The music period should be related to the activities of the child at other times in the day. If the teacher bears this in mind, she can supply music representing trains on days when train play has predominated, she can suggest Indian dances if the school's interest has centered about Indians, can provide church music if the children start a discussion of a trip to church and can, of course, provide music appropriate to the various holidays, particularly Christmas and Easter."

One wonders whether the *nursery* school's interest would ever center about Indians, and even if it should, whether it would be legitimate to teach Indian dances to these youngsters of nursery school age. Similarly the church and church music seem singularly inappropriate subjects to dwell upon at the nursery school level. In general the material of these chapters is adequate, well organized and clearly presented, and should prove very useful in the training of the nursery school teacher if read in connection with a full treatment of the educational principles which control nursery school procedure. This volume does not include such treatment. The selected references at the close of each chapter provide some of it, however.

The last two chapters of the book deal respectively with the nursery school in relation to the home and the nursery school in relation to the kindergarten. Some dozen attractive photographs scattered through the book make one wish there were many more.

ALICE TEMPLE,
University of Chicago.

*Josephine C. Foster and Marion L. Mattison. *Nursery School Procedure*. New York: D. Appleton & Co. 1929. Page XIV+220.

AMONG THE MAGAZINES

Editor, ELLA RUTH BOYCE

While this department aims to present current magazine articles, a departure from this rule seems justifiable, since many people will be glad to know where they may secure a detailed account of the work of Dr. Clara M. Davis in her experiment—Self-Selection of Diet by Newly Weaned Infants. Dr. Davis's account of the present status of this experiment was one of the outstanding events at the Chicago Conference on Nursery Schools, arousing much interest and many comments. THE AMERICAN JOURNAL OF DISEASES OF CHILDREN for October, 1928, printed a report of it, limited at that time to three infants. The experiment is described in detail, starting with the reasons for its being undertaken and a summary of its results to date. These may be quoted in part as follows: "To obtain information on these points," as well as some others—"whether infants of weaning age could and would, when removed from the breast, choose their own foods from those placed before them, without aid, and in sufficient quantities to maintain themselves . . . Would such infants maintain themselves in a state of digestive health or would they suffer impaired digestion with general discomfort?" The method is presented and also the children's reactions. The following results were observed: "The infants' appetites were uniformly good. They often greeted the arrival of their trays by jumping up and down in their beds, showed impatience while their bibs were being put on, and, once placed at the table, having looked the tray over, devoted themselves steadily to eating for fifteen or twenty minutes. . . None of the infants ever gave any evidence of discomfort or abdominal pain after eating or was constipated." As summary—"Three infants of weaning age were subjects of the self-selected diet experiment, two for periods of six months each and one for a period of a year. They were able from the first to

select their own foods from a list of simple natural ones, and in quantities sufficient to maintain themselves with apparently optimal digestive and good nutritional results. They were omnivorous and in eating were governed not only by their caloric needs, but showed definite preferences, which however, changed from time to time and were unpredictable." Since the publication of this article Dr. Davis has continued this experiment as her address at Chicago showed, and it is hoped that a further report may soon be available in print. Her finding that "spinach is a total loss" in this experience may well give those responsible for the feeding of little children pause.

The celebration of the seventieth birthday of Dr. Dewey on October 19th was featured in so many of the magazines at that time and since, that it should be commented on here. The December number of the NATIONAL EDUCATION ASSOCIATION carries eight articles presenting the various aspects of his service and of himself as an individual. There are included, reprints of two articles by him—Democracy in Education and My Pedagogic Creed. Of each of these it is said—"it belongs to the professional bible of every teacher and is worthy of reading at least once each year." The statement is made that "in the development of the Dewey features in this Journal the aim has been to have as much as possible by Dewey rather than to fill the space with material about Dewey" and there is therefore gathered in this one issue much material which is definitely stimulating and helpful to educators. There is also published a complete list of his publications with suggestions from Dr. Slosson on "How to Read Dewey."

The same issue prints an article by Dr. J. Mace Andress on The Development of Wholesome Attitudes in which this is laid down as the general rule, "the psychology of the de-

velopment of wholesome attitudes rests primarily on the foundation of associating satisfaction with what is wholesome. . . . If children are given a chance to practice honesty, courage, self-reliance, politeness, reverence, confidence, and other desirable traits and the teacher sees that such practice is encouraged and made satisfying, and if knowledge conducive to these goals is acquired we may expect wholesome attitudes to develop." One very real contribution to thought which this article makes is to present the strength and validity of attitudes. Of them he says, "Attitudes are mental sets which make individuals more sensitive to certain situations than to others. . . . Educators and teachers are beginning to realize that attitudes while often vague and difficult to measure and define are *real*, so real in fact, that if the schools fail to establish wholesome attitudes in the child's training they will fail ignominiously. Facts are important but the mere knowledge of facts is unimportant unless one has the proper attitude toward such knowledge."

Beginning with its November issue, the FORUM is publishing a series of Socratic Dialogues between Dr. John B. Watson and Will Durant. The one in the December number asks, Can We Make Our Children Behave? and in addition to the dialogists has some subsidiary characters who make comments, namely a captain of the police department, a writer who has ten children and the editor of the FORUM. We find here a simple concrete definition by Watson of Behaviorism, as follows: "In general terms it means controlling the phenomena which surround you. Specifically it means controlling the environment and thereby controlling the behavior of the child." Again Dr. Watson says, "If I want to take certain reactions out of him, or put others in, I know exactly how to do it." The father of ten on the other hand feels from his experience that "nothing is so tenacious and hard to influence as that soul, or whatever it may be, that is the essential child. I can impose discipline on a child, but I know that such discipline is on the outside and that beneath it is the child himself." There is naturally in such a debate no possibility of agreement or hope of influencing opinion, since two such diverse points of view are presented, but it is interesting to get them in the informal style in which they are here given. Will Durant sums up—"Dr. Watson, you have said a good

many things about your ability to shape people in various ways. Certainly. Thank God, we *can* shape life in a great many ways; but the life has to be there to start with. It has to have all sorts of impulses, desires, and sensitivities if we are to do anything with it. In short, it is because of these non-mechanical elements in these living organisms that we can get certain results by applying, in our haphazard and imperfect ways, what you call mechanisms and what I call an attempt to understand living, growing, and willful beings." And Dr. Watson replies, "Except for that little fundamental difference of names, we seem to agree entirely."

The January debate will be upon the question "Are the Cultural ABC's Softening Our Brains?"

This same issue of the FORUM has a very thoughtful article written by a mother—Frances Alderson—on What to Teach My Child about Religion. She writes of the difficulty which many meet of deciding what to present to children as religious training because of their own personal difficulties. She says "having torn our inmost beings in reconstruction of what was handed down to us in childhood, and having also come to respect the individuality of the child, we hesitate to pass on our conclusions for fear that they, in turn, may cause suffering." She believes that it is imperative that parents should face the fact of the importance of early training. "That religion is not a matter of reason, but of feeling, of emotion, is a fact we should face . . . Why then should we not admit this truth and fashion a child's emotional pattern before it is set?" She gives as her definition of emotion that of the Shermans in their late book, The Process of Human Behaviour. "All emotional responses from the first days of infancy are attempts at adjustment to the life in which one is thrust."

THE ELEMENTARY SCHOOL JOURNAL for November prints an article on The Attitude of the Child in Matters of Skill, by Lena Shaw and Claudia Crumpton of Detroit, reporting a study of handwriting. Their general conclusion is worthy of attention—"An attitude conducive to improvement in skill may be developed chiefly by placing the responsibility for improvement on the pupils. *Attitude is a potent factor in the development of a skill.*"

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